

FEBRUARY, 1924

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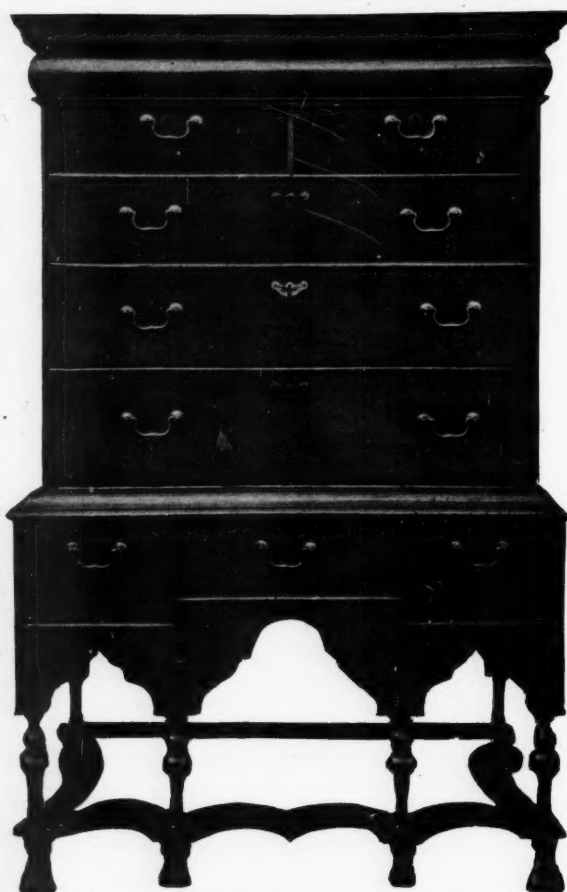
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IN the January, 1924, issue of ANTIQUES, on page 1, there were illustrated several pieces of furniture from the home of Longfellow's youth. These pieces, so richly endowed with historical and literary associations, have attracted widespread attention among collectors and we have decided to continue holding them on exhibition at our Charles Street Store. You, too, if you call, will find them well worth seeing.

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That implies, in all cases, clear realization of the use which the purchase is intended to serve. A collector's specimen is one thing, an object which is to become part of the apparatus of home life may be another.

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"I do not know: perhaps next week, perhaps in ten years, perhaps never."

THAT reply is, too often, all that I can offer to an inquiring client. Well enough as concerns a Staffordshire dog with a particularly irresistible spot over his right eye, or as concerns an odd bit of glass or porcelain or metal.

But the difficulty of finding what is wanted in antiques drives a great many persons to the alternatives of modern-atrocity furniture, or of factory mass-production stuff, which imitates old forms while losing all their subtleties of character.

Now I am able to offer another choice. In my large repair work I have to use old-fashioned hand-craftsmen, old-fashioned methods and some old-fashioned

tools. If, with these, I can turn out a perfect old-time fourth leg for a broken table why not a perfect old-time sixth chair for a broken half dozen?

There is an answer in the picture above. The background is ancient paneling. The mirror is quite as old. The early band boxes, the Victorian luster, the scenic earthen ware, the copper kettle, and the rugs, equally available for floor or table or wall hanging, tell their own story.

But of the furniture, the slat back chair at the left is old; the ladderback is a faithful copy of an old Massachusetts type; the table is an equally faithful copy, in walnut, of a Pennsylvania original.

I think no more need be said except that I am sure that the picture justified confidence in my ability to supply the requirements of my clients on a basis of frank understanding and complete trustworthiness in every detail.

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Treating as it does of old-fashioned things, ANTIQUES may be permitted to cherish some old-fashioned notions.

One of these is that the editorial policy of a magazine should be devoted exclusively to gaining the interest and confidence of readers and subscribers, without specific reference to the prejudices of potential advertisers.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Beach 5121

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

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Published by ANTIQUES, Incorporated
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Those who advertise in ANTIQUES understand its policy and believe in its soundness. They deserve the encouragement of a patronage which mentions the source of its knowledge of them.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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A "KISSING MIRROR"

This unusual mirror, with the three hearts pierced above and the medallion in relief below, was secured several years ago in Stonington, Connecticut. It is cut from one piece of soft wood.—*Owned by Frederic Fairchild Sherman.*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume V

FEBRUARY, 1924

Number 2

The Editor's Attic

The Cover

IN earlier days, attics, albeit often compressed beneath roofs less loftily reared against the sky than are many of today—yet seemed far nearer heaven. It was a childish ignorance. So, too, no doubt, was the sense of anomaly in the occurrence, within the brief span of a single month, of two festivals, one amorously dedicated to Saint Valentine, the other piously to George Washington. (In that halcyon period, Lincoln's birthday, having not yet attained to special recognition as a respite from the mundane requirements of school, was not esteemed as of great moment.)

But latterly, as faint knowledge has supplanted an erstwhile abounding faith, the two events seem less mutually antagonistic. At least, it appears no sacrilege to offer in the comparatively close proximity of cover and frontispiece, reproduction of a fine contemporary wax portrait of the Father of his Country and of one of those curious old mirrors whose use was in some way—not fully understood—connected with the courting methods of our ancestors.

Washington in Wax

CONCERNING wax portraits in general, ANTIQUES had a word to say some time since.* The example illustrated on the present cover is by Patience Wright, the second American artist to gain distinction, and the first woman of the Colonies to win professional recognition. This remarkable person, left a widow after having attained her middle forties, and with three children to support, began to earn her livelihood by modelling portraits in wax. She met with success, and, in 1772, moved with her family to London, where her work created a sensation.

It was during her London sojourn that she produced the portrait of Washington here pictured. The model for it was a clay bust which had been executed by her talented son, Joseph, who by that time had taken up his residence in America.

In her book, *Wax Portraits and Silhouettes*,† Ethel Stan-

wood Bolton informs us that John Christian Rauschner, a worker in wax who flourished somewhat later than Patience Wright, used moulds for facilitating the duplication of some, at least, of his wax portraits. There appears every reason to believe that Patience Wright observed a similar procedure, for of her Washington portrait several replicas exist. Of these Mrs. Bolton illustrates one, belonging to Richard H. Harte of Philadelphia.*

It is shown photographed with the light on the face rather than on the back. The example illustrated on the cover belongs to Mrs. J. West Roosevelt of Oyster Bay, Long Island. Having been taken under lighting conditions quite the opposite of those which governed the other photograph, its emphasis of the facial modelling is so far reversed as to render difficult any exact comparison between the two works. Yet it is safe to affirm that, while these portraits display subtle difference in detail, they are, nevertheless, in dimensions and in all major aspects, identical.†

The logical inference would be that the two portraits were cast, or painstakingly pressed, in the same mould, but that each was given a slightly different treatment in the subsequent finishing. The Attic has further been informed that, in addition to the portrait owned by Dr. Harte and the one belonging to Mrs. Roosevelt, at least one other exists, in the possession of Charles Munn of Newport, Rhode Island.

The Frontispiece

THE "kissing mirror" of the frontispiece comes to the Attic by courtesy of Frederic Fairchild Sherman, in whose summer home at Westport, Connecticut, it discreetly hangs. It was reproduced, sometime since, to a smaller scale, in Mr. Sherman's publication, *Art in America*.

The whole frame of this mirror is carved from a single piece of soft wood. That it has been long in use is evidenced by the deeply worn iron staple, which, for generations, has served as intermediary between supporting nail and depending mirror. Evidently home-made, the piece may

*See ANTIQUES for May, 1923 (Vol. III, p. 202).

†Boston, 1915, p. 20.

*Opposite page 8.
†6½ x 9 inches.

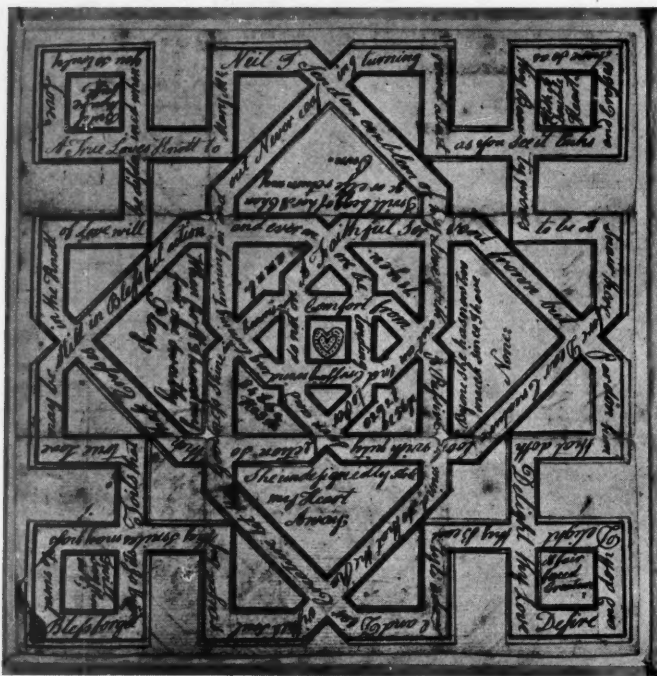


Fig. 1 — A HANDWROUGHT VALENTINE

In the centre of a kind of garden maze or labyrinth appears, what is, no doubt, the damsel's heart, toward which the poet and his poem deviously amble.

safely be assigned to the eighteenth century. Its designation as a "kissing mirror" is that by which it was known to the Stonington family from whom it was purchased.

Yet who knows precisely the nature of the old-time custom whereof this example, and those other peculiar glasses known as "courting mirrors," were the symbol? Were these objects merely the traditional offering which a smitten swain laid at the feet—or held before the eyes—of the damsel of his choice? Were they, as some maintain, a kind of chaperon's periscope to rob her distance of enchantment? Or, on the contrary, did they serve to apprise young lovers of the approach of some uninvited but inquisitive member of the family—a contingency, in populous households, not to be disregarded? It would be worth while to know. Somewhere, in old letters, in diaries, perhaps in half-forgotten books, is scattered the information necessary to an answer.*

And Now Valentines

SOMETHING in the nature of valentines we may, for the time at least, consider these mirrors to be. Hence their appropriateness to February contemplation.

Had Valentine's day been invented in America, however, it would hardly have been allotted to February or named for the Saint on whose birthday it has, abroad, more logically fallen. But in certain districts of England, we learn, the common yellow crocuses flower abundantly in mid-February and various "smalle fowles," filled with vernal ardor, begin, at that time, their simple matrimonial preparations. Really Saint Valentine—whose true celestial

*In the entertaining account of courtship and marriage in *Customs and Fashions in Old New-England*, New York, 1896, Alice Morse Earle makes mention of many gifts, but says nothing of mirrors, beyond listing two in the household outfit ordered for a prospective bride.

function is that of safeguarding epileptics—has nothing much to do with the case.

An Eighteenth Century Sample

OF Saint Valentine's day, and the traditional methods of its observance, little need be said. Year by year, the topic has been discussed, to the point of exhaustion. Yet valentines, those tender missives which became the late manifestations of the day's observance, are a source of ceaseless interest. Figure 1, for example, is an eighteenth-century specimen, reproduced and its inscription disentangled, by courtesy of Harrold E. Gillingham, of Philadelphia. The original consists of a sheet of paper about eight inches square. The lines of the maze, or true lovers' knot, upon it are drawn in red and green ink. The inscription is likewise written in ink. On the back appears the superscription, "To Mis. Patty McNeil," to whom are addressed the lines quoted below. Mr. Gillingham assigns this effusion to the year 1785 or thereabouts.

"A true Loves Knott to Mary McNeil I
send
An emblem of my love without an end
Crossing winding turning twining in and
out
never ceasing turning round about
as you see it links and crosses here
so as thy beauty proves to be a Snair
therfor Dear Creature look with pity
down
and do not on A Faithful Servant frown
but pardon him that doth Delight thy
Love Desire
and doth Delight thy Beauty to admire
and Dear Creature let thy Goodness
shine
in beams of Comfort from a Passive
mind
so that the Ravished soul raised by thy
smiles
may pass to rural Bliss forgetting of its
Toils

that true Love may be still in Blissful
action
and ever more be tending to Perfection
so then those Crosses in the Knott of
Love
will be disdained when you so truly
Love."

(In the corners.)
"But if thou're full / I will say thou art;
A fair faced Creature: / with a Double
Heart."

(In centre triangles.)
"When first I heard my fair one Sweetly
Play
She undesignedly stole my Heart Away;
By one She has now two much since I
have none:
I will begg of her a Change or else re-
turn my own."

Paper-Lace Loveliness

IT WAS reserved for a period almost precisely a century later to develop the valentine to its full glory of lithographed ladies sunk deep in the mysterious depths of paper-lace and haloed with gold-printed affirmations of affection. Some of these offerings were so constructed that they might be pull-



Fig. 2 — LATE VICTORIAN TASTE (c. 1885)
Perforated paper, lithographic color work, and ready-made mottoes calculated to make the course of true love run not too laboriously for the lover.



Fig. 3 — A BATTERSEA BOX (about actual size)
An eighteenth-century love token which has not lost its power to charm.

Some of these were priced at half a dollar, or more; though there is no knowing who purchased such extravagant contrivances. They were beyond even the fondest dreams of juvenility. Near enough to the heart, and far more sympathetically adjusted to the purse of boyhood, were such tempting trifles as that here illustrated (Fig. 2) wherein the allure of a vista is suggested without its actual expense; though what esteemed contemporaries would doubtless term "a subtle note of luxury" is imparted by framing the countenance of beauty with a fringe of real floss silk.

Old Messages with New Thrills

SAVE for collectors, the vogue of paper valentines has passed. Such obvious tokens have lost their power to thrill the feminine heart. Yet that is not entirely because they are old and hence outmoded. It is because their message was too often that of sentimentality rather than of true sentiment. Many an ancient symbol of regard is more irresistible today than in the period of its more frequent use. The tiny Battersea patch boxes of more than a century and a half since bore as straightforward a message as the laciest of Victorian valentines. "Remember the Giver," "To One I Love," such is the brief legend printed on their glossy covers. Yet what damsel, however sophisticated, could, even today, disregard the dainty appeal of such a gift, or, having received it, could fail to find in its simple old inscription an ever new and happy meaning?

For Votaries of "Old Blue"

As far back as 1922, in an article on *The Boston State House in Blue Staffordshire**, ANTIQUES illustrated the well-known blue dinner plate which shows the State House and, in front of it, a horse-drawn covered chaise and two pedestrians. The plate is further decorated with a wild rose border. The illustration was accompanied by the statement that, while variously attributed, the design is probably by Wood. Full verification of this has been recently found in a set of eight-inch and ten-inch State House

*See ANTIQUES for March, 1922 (Vol. 1, p. 115).

ed out—
accordion
wise—to
display en-
trancing
vistas of
embowered
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adorned
with doves,
and scrolls,
and hearts
impaled,
and flutter-
ing cupids
providen-
tially be-
ribboned.

plates of this design owned by Mrs. D. J. Steele of East Milton, Massachusetts. All of these pieces are marked *Enoch Wood and Sons, Burslem* (incised). The name of the firm appears in semi-circular form above an eagle. The word *Burslem* occurs as a straight line below.

Blurbing, Heart to Heart

A WRITER in *The Literary Review* has recently paid his compliments, not too gently, to those magazine editors who have sought to establish dove-cotes in the midst of the advertising pages of their publications where, month by month, or week by week, they conduct cooing parties in blissful company with their readers and contributors.

The sweet editorial gurglings, the whisperings, the light literary fan-taps, occasionally the softly echoing plash of sympathetic tears which characterize these phantom gatherings he deploras as both unnecessary and undignified. Sticking up amid the leafage which enshrines the dove-cote, the ill-concealed and hairy ears of Bottom so assail this writer's vision as to render him immune from beguilement by any melodious babel issuing from the concealment of confidential depths beneath.

So far friend Critic seems to be on safe ground. But when, as he does, he assumes that the practice to which he takes exception is something new, he falls profoundly into error. It is but an ancient device renewed and expanded, with the twaddle of today replacing the twaddle of yesterday—that is all.

Dear Dead Days

THE opportunity for private views of the mysterious workings of the editorial mind, for witnessing its spontaneous exudation of sweet humility and selfless benevolence, has long been a privilege of the literate elect. For example, what sense of refined intimacy, what assurance of virtue protected and domestic felicity safeguarded against insidious attack must, back in 1840, have been imparted to the readers of *Godey's Lady's Book* by these official observations in the department bearing the sprightly entitlement of *Chit-Chat*:

Auld Robin Gray seems to be a favourite with our authors. Mrs. Parsons and Mrs. Embury both refer to it as being a favourite air.

* * *

The story sent us from Charleston, although excellent, cannot be published in our Book. Nothing having the slightest appearance of indelicacy, shall ever be admitted into the *Lady's Book*.

Godey's is in its grave. But the sanctimoniousness of the sanctum still survives; albeit the indelicate story from Charleston would now be accepted and published, if sufficiently indelicate to justify dove-cote chortlings on the white-souled purpose of squalid revelations.

An Unpublished Flask

WHAT appears to be an hitherto unpublished glass flask, of considerable interest, comes to the Attic from Harry Hall White of Cleveland, Ohio. His descriptive letter concerning it is quoted on the next page. Mr. White covers



Figs. 4, 5 and 6 — A HARRISON CAMPAIGN FLASK (c. 1840)

Pint size, almost apple green in color, and showing an unusually distinct decoration. The triumph of the eagle over the serpent probably symbolizes the victory of liberty over corruption without which, of course, no American political campaign could ever properly proceed.

the case, it would seem, completely and beyond question.* There are, besides, two aspects of this flask which are worthy of emphasis. One is the unusual clarity and distinctness of the relief figures; the other is the approach to brilliant decorative effect in the representation of the flying eagle with the serpent in its beak. (Fig. 5.) The word "approach" is used advisedly. The space is not altogether well filled, the convolutions of the serpent are more angular than they should be. Nevertheless, the work is singularly modern in feeling and in treatment, and discloses an artist who, with the right encouragement, had in him the makings of a sculptor.

Concerning the origin and significance of the entire design Mr. White says:

"As far as I can learn, through the available data at hand, the piece is not attributed to any glass maker. Nor have I, by comparison, been able to place it.

"The obverse very clearly shows the American spread eagle; not an unusual device on the early flasks. The reverse also shows the eagle, but in flight with what may be a snake. This suggests the Mexican coat of arms. The emblem of Mexico on an American flask might be possible, but not very logical.

*Mr. White has described the flask in detail as follows:

"The flask was intended for one pint, it holds slightly less.

"Its color is as near apple green as any piece of glass that I have seen. The color is deep in the base, shading lighter toward the neck, as is quite usual.

"The appearance of the surface is misleading in the photograph, as it was necessary to coat the surface in order that the details of the design might show properly. The texture is better shown in the side view, Figure 6. Small bits of lime are present in the glass at the neck. The stringy imperfections on the surface of the glass known to the practical glass maker as 'cords' are present on both sides.

"After the glass was cracked off, or 'wetted off,' as the old timers called the process, from the blowing iron, the subsequent operation of polishing the fracture on a block of wood caused the rim on this particular neck to turn inside, quite like the wetted edge of early off-hand blown glass dishes.

"The bottom is very small and narrow, well shown in Figure 6. There is a bead or rib at the bottom that gives the flask a footing not seen usually in Type II flasks. (Cf. Edwin Atlee Barber, *American Glassware*, Philadelphia, 1900, p. 22). A similar footing occurs in the three varieties of the Hunter-Fisherman bottle, on one only of the Jenny Lind series, the Fisherville, on the A. R. Samuels series and generally on the scroll flasks. It is pontil marked. Wear has left moderate-sized facets. Other places on the surface, high spots in the design, show some abrasion.

"The usual frame or oval, sometimes used for the label, in this case seems too small for practical use.

"On the obverse, above the eagle's head, are six small dots that may be intended for stars."

"One more guess; the enclosed photograph of an emblem used during the presidential campaign of Wm. Henry Harrison in 1840 (taken from *History and Geography of Ohio*, by Gregory and Guiteau) shows American use of a Mexican emblem. Can this flask possibly be another relic of that strenuous campaign? Let's ask ANTIQUES bottle collectors."

An Opportunity to Assist

WHOSOEVER has the patience to undertake compiling material for a definitive history of glassmaking in America deserves all the assistance which may be given him. There have existed in this country innumerable small glass manufacturing plants of brief life and restricted output, concerning which no generally known record exists.

Readers of ANTIQUES who have knowledge of such forgotten or half-forgotten plants and are able to supply some record of them will be rendering a useful service if they will impart their information to George S. McKearin of Hoosick Falls, New York.



Fig. 7 — THE MEXICAN EAGLE IN HARRISON'S CAMPAIGN

Reproduced from a campaign emblem of 1840 illustrated in Gregory and Guiteau's *History and Geography of Ohio*. The artist who delineated the allegory of the triumph of liberty probably found the Mexican emblem a convenient model and borrowed it without much thought of the implication of the cactus plant. It is more than possible that a printer used a ready-made cut and devised his legend to match.

On the Trail of the Betsy Lamp

By J. NEILSON BARRY

"DOES you-all call dem dar lamps bezzy lamps? We-all calls dem grease lamps."

So, then, this delightful little antique, always indelibly associated with old New England days, with Puritan peaked hats and long capes, with Salem witches and Plymouth Rock, was also known in the Land of Dixie. In fact, it was an important utensil there, since by its dim, weird light the slaves "befo' de wah" used to gather in their quarters, and it is probably on its account that the modern lamp in the kitchen never boasted a chimney, the older colored people seeming to feel that lamp chimneys were for "de white folks"; and for themselves preferring a flame open and smoky.

That simple Betsy lamp,* which could be made by a blacksmith, and which was virtually indestructible, belonged essentially to a certain stage in human progress, and for centuries was widely used the world over. It is, in fact, no less than the ancient classic Grecian lamp, with a long, curved handle connected, by a swivel, to a short bar of iron. This device enabled it, therefore, to be carried in the hand, or hung from a rafter or a chair back. Again, it could be placed upon a table, or stuck into the wall or a crevice of the chimney. As its prototype of

Grecian days has become an emblem of enlightenment, so the Betsy lamp may be accepted as the emblem of advancing civilization, for it constitutes the highest development of the Grecian lamp.

I obtained my first American specimen from an old darkey who had just used it; but not for light. Instead, he had taken it to his Sunday-school class to illustrate the parable of the Ten Virgins. "Yo' jes' skum de grease offen de soup, an' put it in de lamp, wit' a rag fo' wick, an' dar yer war." It was essentially the lamp to be used under primitive conditions. Candles required more elaborate preparation, and necessitated either wax or tallow, but the Betsy lamp required only grease or olive oil.

It was kerosene that caused this humble, but useful, article to become obsolete. As an old darkey told me, "My ole Modder done hear dem talk o' kerry-seen bein' so good, so she don' took an' put some in de grease lamp, and it cotch afire and blaze all up, an' skeerer her, so she grab de tongs and cotched de lamp, and chuck it in de fire. An' she never had no use, no more, fo' no kerry-seen. She war afeared it would go off like it had."

The Betsy lamp has ever been a pioneer utensil. After its use in the east had lapsed, save among the southern colored folk, the adventurous invaders of the newer regions of western America found the lamp so invaluable that when an orthodox specimen was not obtainable its place was supplied by means of a tin can cut down to a height of perhaps an inch, provided with a lip and fed with grease in which a twisted rag served as wick.

*In *Colonial Lighting* Arthur H. Hayward traces the origin of what he calls the *Betty* lamp back to the dawn of civilization. Certainly lamps of this general form, but made of clay, were used in the heyday of Babylonia and Assyria. But why *Betty* or *Betsy* lamps? Mr. Hayward does not tell us. Can there be in the term implication of an Elizabethan origin for the metal type with its swivel attachment and ingeniously balanced handle? But if there is, then why is a similar lamp, which is provided with a kind of drip cup beneath the main receptacle, known as a *Phoebe*?

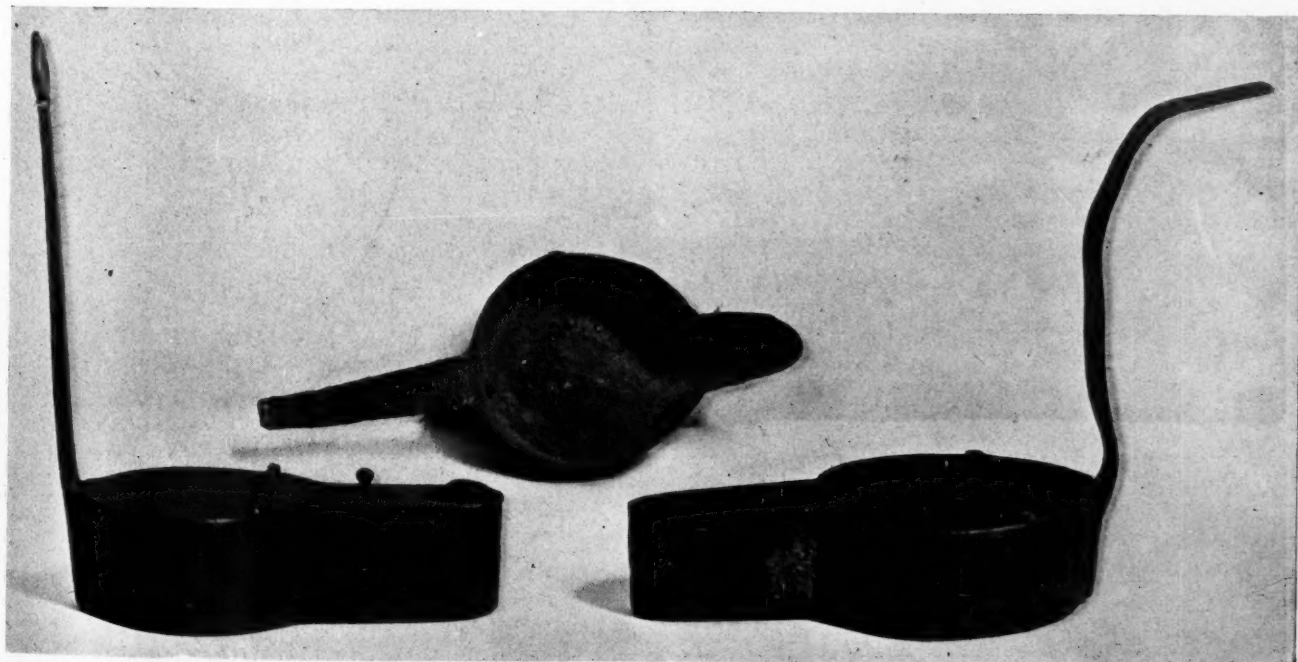


Fig. 1—AMERICAN BETSYS

Specimens belonging to the Oregon Historical Society. These were brought by the pioneers who crossed the plains in ox-wagons, a journey which took four months.

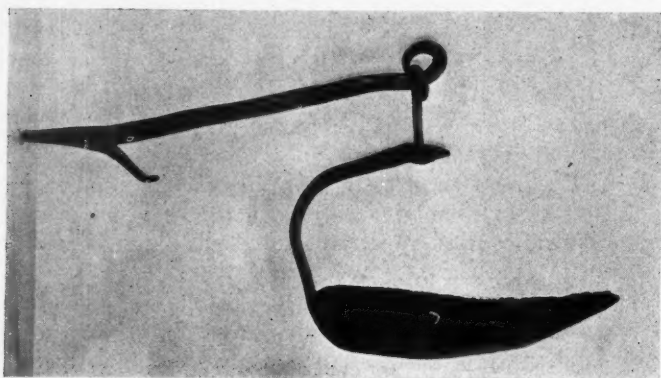


Fig. 2—SLAVE LAMP OF THE SOUTH
Type of grease lamp used by the slaves in the South "befo' de wah."

Europe used the Betsy lamp long before the early pilgrimages to America began. Not a few specimens still survive. During the late war, for example, when kerosene was virtually unobtainable in France, the old French Betsy lamps, discarded for half a century or more, were hunted up and again came into common use.

It was during this time that I was passing through an ancient French village just after nightfall, when I noticed a ruddy, flickering light on the crumbling walls, and there discovered an aged peasant lighting his way with one of these lamps. It was a weird and romantic experience. I found, however, that it was difficult to obtain any such lamps for myself, as the country people needed them for light,—since ordinary lamps would not burn the cooking oil which alone was obtainable. In fact, without introductory propitiation of cigarettes and chocolate they could not be purchased. But as the dearth of tobacco and sugar made those luxuries a means of approach, after a free-will gift of such desirable delicacies it became possible to open negotiations, although not always with success.

In Ardeche the only examples which I saw in use were

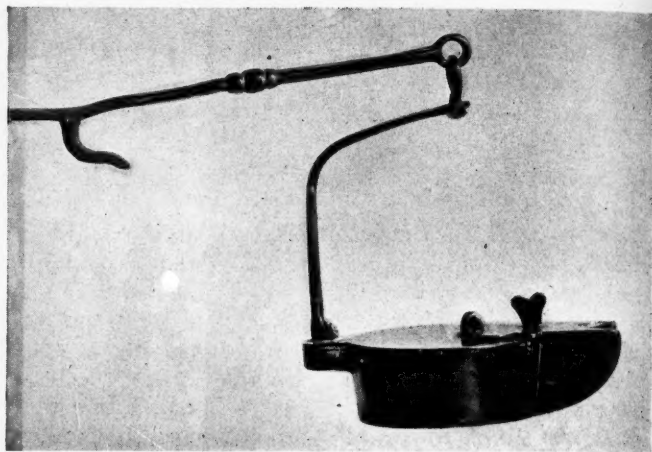


Fig. 3—A LAMP WITH A HISTORY
Heavy brass "chaliel" supposed to have belonged in the château at Vals les Bains, torn down during the religious wars, about the time of the first settlement in Virginia.

of iron. One type was hung on a string, but most were of the usual type, sometimes of wrought iron, sometimes of "white" iron. Some more modern ones were machine made. Occasionally a cheap one of tin would be found. I once was in charge of a group of sight-seers, nearly every one of whom obtained one or more lamps as souvenirs. We returned like the Virgins of the parable, bearing our lamps, to the amazement of the country people, who must have imagined that we were disciples of Diogenes. In this instance, indeed, our apparent desire for such souvenirs caused them to be offered at each farmhouse that we passed, so that when finally a woman offered two for sale, all fourteen soldiers declined. They had had enough; so I collected them. I never let one escape.

During the religious wars a famous castle at Vals les

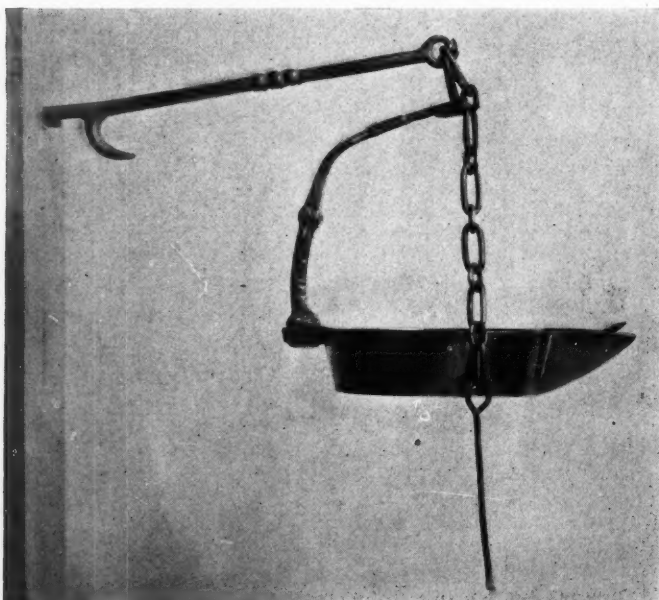


Fig. 4—A FRENCH BETSY LAMP
Type of brass "chaliel" found in Savoie, France. The wire on the chain is used for picking the wick.

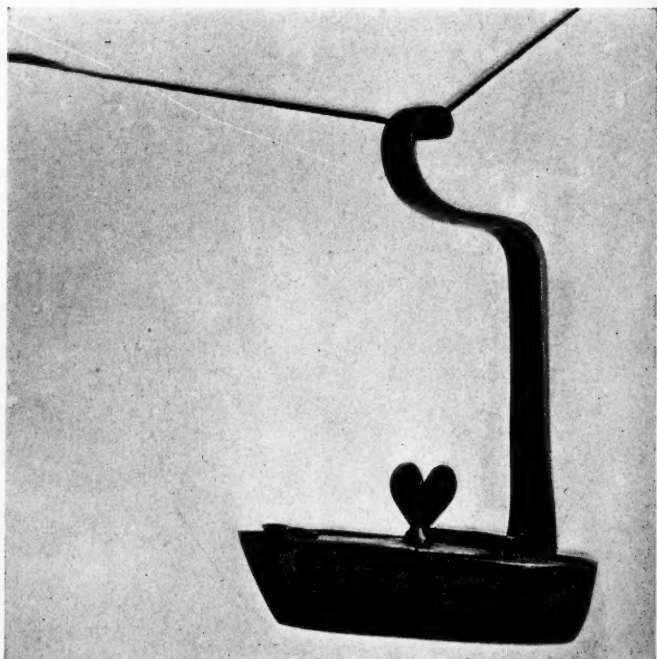


Fig. 5—ANOTHER FRENCH LAMP
Type of "chaliel" from Ardeche, France. Virtually all are of iron.

Bains was torn down after much fighting. Apparently the brass lamp here illustrated must have figured in some tradition of the place. Anyway it had disappeared, and only turned up three centuries later when I had begun to create a source of revenue for such antiques. When I took it to my lodgings, my host, an aged veteran of the Crimean war, and his wife became almost hysterical, kissing their hands to the lamp and talking so rapidly in their excitement that I could understand nothing of what they were saying. Finally I persuaded one of them to write: and with trembling hand she scribbled, "It is verily the lamp of the old Chateau." But what mystery was connected with its earlier disappearance I could never learn.

In Savoie the Betsy lamp is usually of brass and without a cover. One very small one must have been made for the child of a nobleman, but it was so broken and encrusted with verdigris that only the bowl remained, so that it was impossible to tell whether it had once possessed a handle, or whether it was the toy of some child when the Roman legions occupied that section.

The names used for these lamps were in patois, and do not appear in any dictionary. "Chaliel" seemed to be the term in Ardeche,—with variations. No one seemed to know how the word was spelled, and no two wrote it the

same way. In Savoie the term used sounded like "brulay", but, when asked to write it, the people would shrug their shoulders and say it was merely patois.

At a delightfully quaint oil mill near Aix les Bains, the fat, jolly little miller owned a lamp which his ancestors had used for centuries. When I would take parties of sightseeing soldiers to visit the ancient castle and the "Gorge," and this charmingly primitive mill, where cooking oil was made from rape seed, the soldiers were always delighted when the fat little veteran of Verdun would light the brass lamp. A whispered suggestion that some American girl would like it as a souvenir would always result in an attempt to purchase, and then the lamp would be wildly waved as the chubby little miller would frantically gesticulate, with many shrugs, while talking French, two hundred words to the minute, that it was an ancestral heirloom, inseparable from the mill.

Today I went to the Oregon Historical Society to borrow some specimens of pioneer Betsy lamps for the photographer. The aged Curator told me that, nearly seventy years ago, when he was one of the first settlers, he had made a lamp on this same principle, scooping out a turnip and fastening it to a stick; and by its feeble light, as a boy he had read Gibbon's *History of Rome*.

Lights of the Centuries

THREE years from now we should be celebrating the one hundredth anniversary of the invention of the friction match. Before 1827 our progenitors, if in need of fire, were obliged either to borrow a brand from a neighbor or to fall back upon a device quite as primitive as that employed by mankind in earliest ages—the spark struck from metal by impact with hard stone.

But the friction match had been long in use before mankind produced any notable improvements in its apparatus of illumination. The lamps which are supposed to have done service in the *Mayflower* might quite as well have been used in Noah's Ark. There was not much opportunity for evolution in lighting fixtures so long as the burning medium was oil of some kind. Hence it was, after all,—even with due respect to gas—but a step from the Betsy lamp to the incandescent electric bulb.

The collector of lamps, therefore, and of other early means of lending visibility to darkness, possesses an almost limitless field wherein to ride his hobby. Bounded on one side by the threshold of today, its farther verge is obscured in the mists of pre-history. Nowhere else among the crafts is discoverable so great a variety of designs within so narrow a range of fundamental types.

This is true even when the consideration is confined to lighting devices of early American days.

In *Colonial Lighting** we have early iron and tin lamps, later tin, pewter, and brass lamps, lanterns, candles and candle holders, early glass lamps, astral and lustre lamps

and ornamental candle holders. These topics, together with an introductory chapter on ancient lamps, and a concluding section of "random notes," furnish the material of the book. Illustrations are numerous, for the one hundred and fourteen illustration plates show many times that number of examples, and, on the whole, show them well. The general method of treatment is sound without being overwhelmingly scientific: for the author allows himself digressions into realms of collateral interest when necessary to seek material for a complete background. Thus readability is maintained throughout. Dates are sparingly assigned to examples illustrated—wisely perhaps—for old types had a way of persisting in manufacture long beyond the earlier years of their origin. But enough well-marked signposts are set up to prove of considerable assistance in any more precise process of identification.

To write a book on a subject hitherto avoided, not because of its lack of interest but because the way to it is lined with pitfalls, requires more than ability and courage, it requires altruism of a high order. Too many collectors are so afraid of exposing their points of ignorance that they are unwilling to share their special knowledge. Mr. Hayward has proved an exception to the rule. What he knows he offers: for the probability of error he apologises. *Colonial Lighting* is, so far as known, the first book of its kind. Whatever on the subject appears in subsequent years must be based upon it and must recognize its primacy. To produce such a book is an achievement. Now that it has been produced it becomes indispensable to the library of the collector.

*COLONIAL LIGHTING. By Arthur H. Hayward. Boston; B. J. Brimmer Company. Illustrated. \$7.50.

The Keene Masonic Bottle

By JOHNSON O'CONNOR

(Illustrations for this and subsequent articles from the Ruth Davis O'Connor collection.)

THE close of our last article left us in Lowell, Massachusetts, in the year 1830, at the commencement of the Boston & Lowell Railroad building operations.* Lacking a railroad, we shall now take one of the North Star Line of coaches and travel, at a cost of \$2.50, from Lowell to Keene, New Hampshire.† As we are journeying in imagination, instead of arriving ten to twelve hours subsequent to our start, as we would have done by stage, let us reach our destination ten to twelve years earlier, in 1818 or 1820; and buy a pint of good whiskey—not, of course, for the contents.

Description

The container is a bottle of green amber glass, standing seven and one half inches to the top of the neck, and approximately six and one quarter inches to the top of the shoulder. Its width is four inches at the widest part, and it is fully two and one half inches thick. For an early example it is of remarkably clear, transparent glass, suggesting in texture a flask of twentieth century manufacture which Mrs. O'Connor once picked up on the beach and which now stands next its ancestor in the collection. There is little of the muddiness which we found in the glass of the Lowell bottle, although a moiety of tiny bubbles scattered throughout and an occasional long drawn out one around the shoulder and neck are telltale witnesses of the flask's century of seniority.

Obverse. In an upright position stands a masonic arch, four and one half inches high, with tessellated pavement below, three blocks wide by four deep. Within the arch three emblems are embossed: above, an eye; just below, crossed square and compasses on a raised rectangle; and below this again, the triangle. Other emblems surround the arch. Beginning at the top on the left hand side appears, apparently, a sun with radiations. Below this two raised dots are badly blurred by the too early removal of the bottle from the mould, or by too intense subsequent

heating; and below this, in turn, apparently, crossed bones. On the right hand side occurs only a group of five stars, near the top, on the same horizontal line as the radiant sun. The sections below and above the arch remain unornamented.

Reverse. An upright eagle with shield on his breast faces to the left while holding in his talons what may, perhaps, be olive branches and arrows. Below, an oval contains the word *KEENE* with the central line of the E omitted in every case. Above is a scroll.

Eagle designs, although more often met than any other pattern, are extremely interesting, for by them, with no other

indication, one is enabled to date a flask certainly within a score of years, and almost to the decade. Up to 1830—that is, in the period to which the Keene bottle belongs—eagles were drawn with pinions truly fit for soaring. By 1850 wings had become flabby appendages belonging to the bird only by virtue of formal attachment, and utterly worthless for any type of aerial navigation. Still later, in the '70's, mechanical facilities having enormously developed, such details as eye, character of beak and talons are minutely shown, but by mere mechanical delineation. In the early example (Fig. 1), the eight stripes of the shield and the stars of the chief are simply but well suggested. Thirty years



Fig. 1 — KEENE MASONIC BOTTLE (1816-1820)

The usual type of Keene Masonic bottle or flask. Of greenish amber glass. Approximately 7½ inches high, 4 inches wide, and 2½ inches thick.



later all that was considered necessary to indicate the drawing of the shield were two vertical gouges. The scroll above the eagle in the Keene bottle forms a graceful curve with flowing ends. The mould makers of even so short a time as twenty years later omitted the flowing ends. Ultimately the scroll becomes only a meaningless ridge of glass. The interest of the twenties is gone.

Occurrence

In my searches through ancient dust laden drawers in the dark forgotten corners of old shops, I have uncovered several Keene bottles for every Lowell find. Is this just chance stumbling on my part, or were many more bottles made in Keene than in Lowell; and if the latter be true,

*See ANTIQUES for February, 1923 (Vol. III, p. 72).

†Historical Address at Keene, N. H., on July 4, 1876, by William Orne White.

what is the reason? Not a later date, for the two factories are within ten years of one another. I have demonstrated that 1829-1830 represents the range of dates during which the Lowell bottle may have been produced. Only a year's production of Lowell bottles was placed on the market; while we shall soon discover that there was a period of nine years, 1816-1825, during which the Keene bottle may have been manufactured. Instead of presenting a new mystery, does not the comparative scarcity of Lowell and abundance of Keene flasks strengthen our position?

A Second Keene Bottle

Although Stephen Van Rensselaer, in his exhaustive list,* describes but one Keene *Masonic Bottle*, there are actually two, which differ so slightly as hardly to be more than variants. Heavy square block letters 7/16 inches in height compose the word *KEENE* in the more commonly found bottle just described. In addition all three E's lack the central line. Because of this startling simplification of the E's, I hesitated for a long time to call the word *KEENE*, and never felt in my own mind definitely certain of it until I found the variant pictured in Figure 2. In the less common flask the letters are lighter, more delicate than in the other, with little triangular serifs to finish each line. Further, the letters stand only 5/16 inch high, a full eighth inch less than the letters of the more common example. Still more striking, however, is the presence of the central E line. No doubt can exist in this case of the spelling *KEENE*.

In addition to the lettering, one or two other apparent differences exist, although they are not so definite. Under the Masonic arch, to the right of the center in the variant, appears a *bee-hive*. Apparently the more common bottle lacks this, although it may have been in the mould and be blurred beyond recognition by the softening of the glass after removal from the mould. In addition, the variant possesses, among the stars to the right above the

arch, a clear moon, which cannot be made out in my example of the more common flask. On the left hand side of the arch, immediately above the crossed bones in the variant is observable what is probably a skull. This is lacking in the more common bottle.

A Third Keene Bottle

There is yet a third bottle attributable to Keene.

Obverse. A large conventionalized sunburst with elliptical outline. On a raised oval at the center the word *KEEN* runs lengthwise with the bottle. Although without the final E, the letters are of the same type as those of the second Masonic example. Below the sunburst two narrow raised bands mark the bottom edge and extend completely around the bottom.

Reverse. Same, except that the letters P & W replace the word *KEEN* on the elliptical center of the sunburst.

Edge. Some twenty-seven raised horizontal lines replace the three vertical ribs which, in the Masonic bottles, extend from the base to the neck, and which, in American flasks, are the most common finish for the edge.

In size, the bottle stands 5¾ inches to the top of the shoulder, and 7¾ inches to the top of the neck. It is 6¼ inches wide, and 2¾ inches thick.

Date and Significance of the Masonic Bottle

1784 saw the formal organization of Freemasons in Keene.* That year, prior to the inception of a Grand Lodge in the state of New Hampshire, the Grand Lodge of Massachusetts granted a charter establishing at Keene *Rising Sun Lodge No. 4*. Eight years later, the *Grand Lodge of New Hampshire* having been organized, a

charter was obtained from it, and that from Massachusetts was returned.

Rising Sun Lodge, No. 4, was built on the corner of Main and Dunbar Streets in 1797. Destiny, however, held many storms in store, for in a few years—1805—the *Grand Lodge of New Hampshire*, in special session at Keene, "arrested" the local charter because of "the unpardonable conduct of some of its members." Except through the coöperation of *Jerusalem Lodge* of Westmoreland and *Charity Lodge* of Fitzwilliam, Lodge activities



Fig. 2 — KEENE MASONIC BOTTLE (Variant ascribed to 1820-25)

The resemblance to the bottle shown in Figure 1 is that almost of identity. There is, however, evidence of difference between them more clearly observable in the actual examples than in pictures of them.



*Stephen Van Rensselaer, *Check List of Early American Bottles and Flasks*, New York, 1921, p. 58.

*History of the Town of Keene, from 1732, when township was granted by Massachusetts, to 1874, when it became a city, by S. G. Griffin, 1904.

in Keene ceased until 1825. Then those still loyal, and in whom an interest still lingered, obtained a charter for a new Lodge, *Social Friends Lodge, No. 42*.

This, however, proved even shorter lived than its forerunner, for only two years later the murder of Captain William Morgan in western New York, attributed to the Masons, aroused such bitter feeling and excitement throughout almost the entire country that Masonic activities in Keene subsided, not to be resumed again until 1856. To add yet further difficulties, a fire, in 1830, destroyed practically all the Masonic records.

In 1816, between the termination of *Rising Sun Lodge, No. 4*, and the foundation of *Social Friends Lodge, No. 42*, a chapter of *Royal Arch Masons* organized, and, after three years, received a charter. This body also felt the effects of the Morgan murder—although not immediately as in the case of *Social Friends Lodge, No. 4*, for, from 1835 to 1843, the Lodge failed to make returns to the Grand Chapter and forfeited its charter, not to have it restored until 1859.

That we may navigate with the greater safety, there follows a chart of the course:

- 1784 Establishment of *Rising Sun Lodge, No. 4*.
- 1805 Discontinuance of *Rising Sun Lodge, No. 4*.
- 1816 Formation of chapter of *Royal Arch Masons*.
- 1825 Organization of *Social Friends Lodge, No. 42*.
- 1827 Captain William Morgan murdered.
- 1829 Subsidence of *Social Friends Lodge, No. 4*.
- 1834 Abatement of chapter of *Royal Arch Masons*.
- 1856 Reorganization of *Social Friends Lodge, No. 42*.
- 1859 Re-establishment of chapter of *Royal Arch Masons*.

Prior to 1784 there were no Masonic activities in Keene; between 1805 and 1816 none of importance. That the manufacture of the Masonic bottle succeeded the Morgan murder is highly improbable; for after that event interest in Freemasonry died away so rapidly and radically that, for the next twenty-five years, Keene boasted neither Lodge nor Chapter.

There are but three periods during which the bottle can have been made—1784-1805; 1816-1825; or after 1856. Virtually no flasks of this type antedate 1805. The section of Edwin A. Barber's *American Glassware**, entitled "Sketches of Glass Factories established before 1800, and their products", is likely to beguile the belief that these bottles are of the

*Philadelphia, 1900, p. 35.

eighteenth century. We shall see, however, as we progress, that, with very few exceptions, those pictured are subsequent to 1810. By adding to this the fact that few samples have survived of types made even as late as 1810, while many Keene bottles may be found, we eliminate the first period, 1784-1805. Of the remaining two possibilities, 1816-1825 or after 1856, the pontil marked base and sheared neck show clearly a date before 1835 or 1840. After 1856 the old use of the punty rod and its tell-tale scar had vanished; while in its place appeared a smooth unbroken bottom. Furthermore, late bottles possess collared or moulded necks, while our example is collarless and is sheared like the Lowell Railroad bottle of 1829-1830.

Reviewing. While Masonic activities in Keene antedate 1805, the Masonic bottle was certainly not made before this date, nor was it made after 1856. From 1805 to 1816, and again from 1825 to 1856, little interest existed to lead to its production. By a process of elimination, the period 1816-1825 remains as the only possibility. The lettering of the variant shows distinct advance in mould making. The grotesque E's of the more common bottle could hardly have been made for any other reason than the inability to make better ones clear enough to be

legible. Except for the lettering, however, the unusual one is not of so good quality as the other. Deep pockmarks, which may be seen even in the photographs, cover the surface. Since the chance condition of one poor batch of glass, or of a mould dirty but once out of many times is enough to cause these marks, they cannot be accepted as so trustworthy an indication of age as the lettering. The more common bottle with square block letters must have come first, probably 1816-1820, and the variant 1820-1825.

Place of Manufacture



Fig. 3 — KEENE SUNBURST BOTTLE
(1822-1827)
Height, 7¾ inches; width, 6¾ inches.

Turning to the manufacturing history of the period, what is its correlation with the foregoing conclusions? During the War of 1812 President Jefferson's policy of "non-intercourse and embargo" was keenly felt. Prices of all imported goods mounted to enormous figures. Articles which had come to be regarded as necessities could no longer be procured at any cost. The blockade constrained America to make for itself many things formerly supplied by foreign markets. As a direct

result, a corporation, founded early in 1814, undertook the manufacture of glass in Keene. Known first as the New Hampshire Glass Factory, it later changed to New Hampshire Glass Co., and still later to Keene Window Glass Co. Among the original stockholders appear the names of Daniel Watson, John Hatch and Nathaniel Sprague. Aaron Appleton and Captain Timothy Twitchell from Dublin took an active part. Colonel Lawrence Schoolcraft, previously manager of the glass works at Albany, New York, became superintendent. A building 60 x 90 feet, with 20 foot posts and 40 foot rafters, where the county jail now stands, housed the work. Cylinder window glass, in sizes 6 x 8, 7 x 9, and 8 x 10 inches (although the last proved too large for popular use), formed the principal product. I find no mention of bottles in connection with the factory.

In 1815, with the enterprise little more than a year old, Daniel Watson, Timothy Twitchell and Henry R. Schoolcraft, son of the elder Schoolcraft, the superintendent, withdrew to start business for themselves on Marlboro Street. Friendly relations between the new and the parent concern apparently continued—perhaps because of a wide difference in products—for the new venture produced flint-glass tumblers, decanters and bottles, and probably no cylinder window glass. Marlboro Street was—there is every reason to believe—the scene of manufacture of the bottles illustrated in this article.

A Digression Concerning Glass Making

Before continuing, it may not be amiss here to differentiate cylinder window glass, produced by the older firm, from flint glass, the product of the new.

There are today several equally well recognized methods of classifying glass. To group those types possessed of similar chemical properties is as legitimate as to arrange glasses according to their uses, or by their physical characteristics. 1820, however, recognized a single fairly well standardized classification into five types.*

- 1 Flint Glass or Crystal
- 2 Crown or German Sheet Glass
- 3 Broad or Cylinder or Common Window Glass
- 4 Bottle or Common Green Glass
- 5 Plate Glass

A large percentage of metallic oxide used in the manufacture of flint glass, known also as crystal, differentiates it from other glass. Thus Loysel gives the two following compositions, the first when the glass was melted by coal in a covered crucible, the second to be used where the heat was supplied by wood and the crucible uncovered, giving more opportunity for oxidation during the process.

I		II	
White sand	100 parts	White sand	100 parts
Red lead	80-85 "	Red lead	50-60 "
Pearl ash	35-40 "	Pearl ash	30-40 "
Nitre	2-3 "	Oxide of arsenic	0.75-1 "
Oxide of Manganese	0.6 "		

Both contain a considerable percentage of red lead (red oxide). Physically, flint glass is extremely heavy. The greater ease with which it can be fashioned than other glass led to its adoption

for table ware, decanters, and the highest grades of bottles. The use of the best pure materials, giving a brilliant, usually colorless glass, caused it to be, however, too expensive for ordinary bottle use. It is improbable that common whisky flasks were ever made of flint glass even in a flint-glass factory. However, as described above, the glass of this Masonic bottle is of a distinctly higher grade, there are fewer air bubbles, the glass is as clear as, and possibly clearer than, that of any other flask of this period in my possession. There is good evidence of the bottle's having been produced by workmen accustomed to handling higher-grade work.

The almost complete absence of any metallic oxide distinguishes crown or German sheet glass from flint. Color due to impurities was sometimes corrected by the use of small quantities of manganese or cobalt oxide, but these oxides did not form, as in the case of flint glass, a principal constituent. The following is a sample analysis:

Fine white sand	100 parts
Carbonate of lime	12 "
Carbonate of soda calcined	48-58 "

Crown glass, physically harder than flint, was employed almost exclusively for the manufacture of sheets, and seldom for table ware or decanters because of the extreme difficulty of forming it to such shapes. The name crown glass implies also a definite method of manufacture. A round bubble—containing some ten to twelve pounds of glass—having been blown, was transferred from the blow pipe to a punt or pontil, a rod shorter than the pipe and destined to act as a convenient handle during subsequent operations. Three steps completed the transfer. First the helper gathered a little sticky glass on the punt. Using this as cement, he next attached the punt to the bubble at the point directly opposite the blow pipe. Following this was the so-called "wetting off," or breaking of the glass around the blow pipe by touching it with a moist rod, performed by the blower.* The "wetting off" left a hole some two inches in diameter opposite the punt where the pipe had entered.

The worker now rotated the pontil with the glass bulb attached at its end about its own axis as a cane might be rolled between the palms of one's hand. When the speed of rotation was great enough, the globe suddenly opened by centrifugal force into a large, flat disc. From this disc, window panes were cut. At the center where the punt was fastened, a useless lump of glass, called the *Bull's Eye*, remained. Although ordinarily thrown back into the melting pot to start the next batch, a few of these thick monstrosities, five or six inches square, with the pontil mark in the center, have found their way into our doors, our windows, and even occasionally our china cabinet doors. Their resemblance to a pontil-marked bottle bottom is immediately evident.

Cylinder, or broad, or common window glass, as it was variously called, differed from crown principally in the process of manufacture, although inferior materials were also used. The bubble formed at the end of the blow pipe, instead of being opened out as an umbrella, was elongated by rolling on a flat metal plate, a *marver*, until it assumed the form of a long cylinder roughly twelve inches in diameter. This cylinder the blower then split lengthwise from end to end and opened out into a sheet from which the plates to be used were cut.

Bottle or common green glass, although differing widely in composition from one works to another, resembled crown more nearly than flint. The substances used were, however, far inferior; iron impurities not allowed to enter crown glass being the cause of the green invariably associated with early bottles. Bottle glass was as difficult as crown for the glass blower to handle, and was used in America entirely because of the ex-

*Treatise on the Origin, Progressive Improvement and Present State of the Manufacture of Porcelain and Glass, by George Richardson Porter, in the Cabinet Cyclopaedia conducted by Rev. Dionysius Lardner, 1832.

*Walter Rosenhain, *Glass Manufacture*, 1921.

treme cheapness of the materials, and in England both because of cheapness of materials and also because it bore a low tax rate.

Back to the Bottle

Returning from our detour, although the Marlboro Street factory, to which we have attributed the Keene bottle, specialized in flint glass, it is doubtful that flint glass was ever employed in the manufacture of cheap whisky flasks, even in a flint-glass factory. The material of this Masonic bottle is probably common green glass. However, as described above, the glass is of unusually high grade.

We find that less than a year had elapsed from the inception of the Marlboro Street factory, destined to specialize—with a few interruptions—for thirty-five years in the manufacture of bottles, when Watson withdrew. Another year passed and bottles were produced under the name of Schoolcraft and Sprague.

Nathaniel Sprague, or, as he later became, the Rev. Nathaniel Sprague, D.D., had succeeded Schoolcraft as superintendent of the glass works on Prison Street. The lifting of the embargo from foreign goods and their entry into the country practically duty free, following the treaty of peace, caused difficult times for many firms. The New Hampshire Glass Company passed into the hands of Appleton & Elliot, and, in 1817, the Marlboro Street property was purchased by Justis Perry.

Perry built a new, large stone building, still on Marlboro Street, and did an extensive business in the manufacture and sale of flint-glass bottles. The year of the purchase he advertised "a complete assortment of glass bottles at the Flint Glass Factory, Keene, and at much lower prices than the Hartford Bottles."

Justis Perry took John V. Wood as partner, in 1822. Under the name of Perry & Wood they operated a store and also manufactured glass bottles, decanters, etc., still on Marlboro Street. A little more than a year later, Justis Perry made his younger half-brother a partner, and the firm became Perry & Wheeler. It remained thus until 1827, when Sumner Wheeler succeeded Perry & Wheeler. Here we have corroborative evidence of the correctness of our conclusions thus far. To this point in determining the manufacturing history we have made use only of the two Masonic bottles. If we now turn to the third, we find that, although the word *KEEN* lacks its final *E*, the letters are of the same type as those of the second Masonic example. Since we place this toward the end of the period 1816-1825, let us place with it, also, the Sunburst bottle.

On the reverse of the Sunburst flask appear the letters *P & W* standing for Perry & Wood, or equally well for Perry & Wheeler. The choice is immaterial, for both were short lived, Perry & Wood coming into existence in 1822, and Perry & Wheeler ending in 1827. The fine, light, well-made *E*'s of the Sunburst bottle could not have been made before 1822, and the similar ones of the Masonic example probably not before 1820.

One unexplained feature still remains, the omission of the final *E* in the word *KEEN*. Going back to 1775 I find "A True account of the Number of Souls, Firearms, Gunpowder, etc., in the town of Keen," signed "Selectmen of Keene." And a year later, 1776, I find a petition made by "The town of Keen," signed "Keene, Novem^r 22, 1776." Evidently, at that time, it was considered of little importance whether or not the *E* was added. Perhaps the mould maker of the Sunburst bottle was of the past generation and still continued the 1776 method of spelling.

Both the New Hampshire Glass Factory and the Marlboro Street works were in operation in 1840, and there had been a third for a short time on Gilsum Street, although it was not long lived. The same year the Flint Glass factory again changed ownership and was transplanted to Stoddard. The Prison Street works still made window glass in 1850 under the management of J. C. Colony & Co., the last to use the old factory. Five years later fire destroyed it.

Summary

Gathering together our more pertinent conclusions, few moulded flasks with raised patterns antedate 1810. The scarred pontil-marked base and sheared uncollared neck indicate manufacture before 1840 and probably before 1835. During this thirty-year period, but nine years—1816-1825—of Masonic activities in Keene would lead to such a design. During these nine years Keene possessed a factory—the Flint Glass works—devoted to the manufacture of bottles and decanters.

Here are, then, the time and place of manufacture of the two Keene Masonic bottles—the *first* with heavy square block letters, probably between 1816-1820; the *second*, with the more perfect *E*'s, 1820-1825. The Sunburst flask with *KEEN* on one side and *P & W* on the other is of this latter period, having been manufactured by either Perry & Wood or Perry & Wheeler, successive proprietors of the Flint Glass works, between 1822 and 1827.



A Southern Wedding Gift

By MRS. W. L. HARRIS

THE leather keybasket, the photograph of which is here given, long ago outlived its *raison d'être* and now stands on a library table in Michigan as a keepsake of an ancestress and as a reminder of a former Virginia home.

But it played an important part in the life of one Margaret Massie of Virginia in the old Confederate days. Family tradition relates that Margaret was a bit of a madcap. Nevertheless in her day there were recognized and inescapable duties for the mistress of the household.

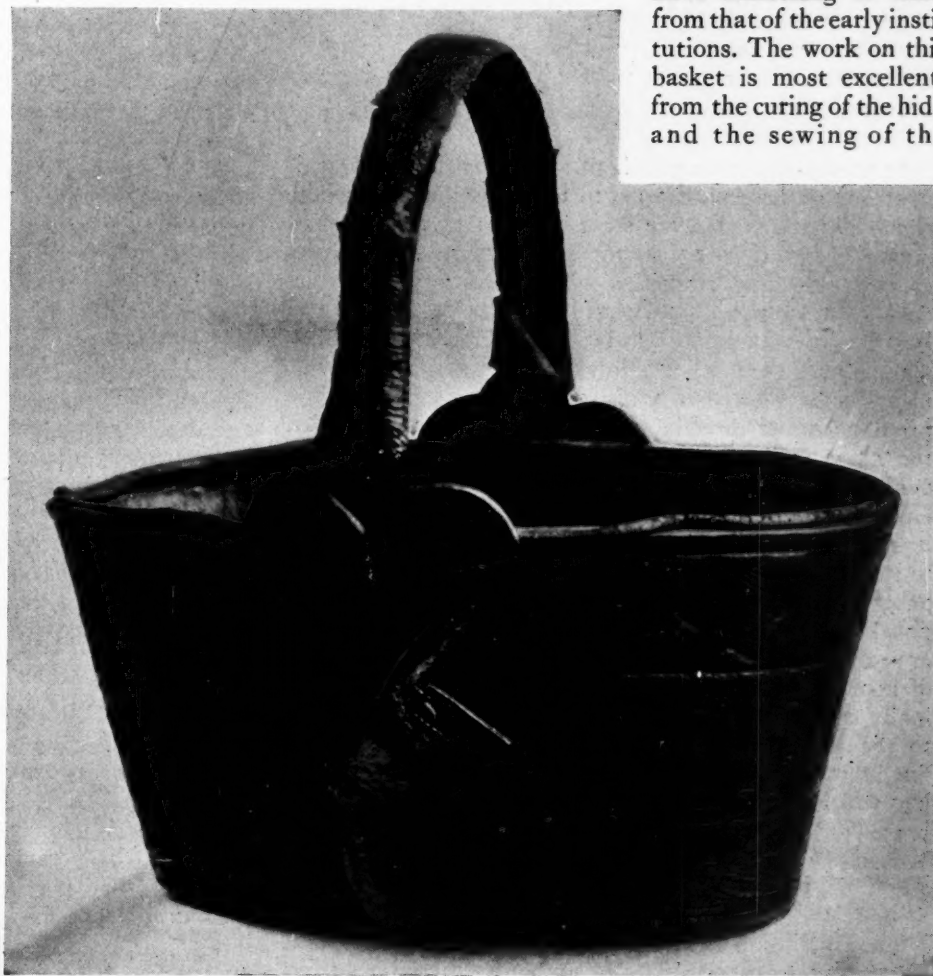
One of these duties was that of carrying around an incubus of heavy old keys in a keybasket, —no easy matter to a woman terrifically slenderized in spots and elsewhere distended by the fashionable hoop skirt with its rigging of never less than fifty yards of material squeezing and bulging. Such keybaskets were frequently presented to brides, and were often decorated with symbols of happiness and prosperity, and with the bride's initials.

This particular example was made by an inmate of the Slave Penitentiary at Richmond, Virginia, somewhere about eighteen hundred and forty or fifty. Margaret Massie Nalle, to whom the basket now belongs, cannot be positive of the exact date—for children did not, un-reproved, ask questions of their elders in those days.

This Penitentiary is something of an historical landmark, for the attention of both Federals and Confederates was focused upon it when the Union

forces, entering Richmond, threw open the prison doors and gave the slave inmates the freedom of the city. The quaintly imposing structure had the customary barred windows and pacing sentries and is accurately pictured in the accompanying cut, made in 1857. Only the oldest inhabitants remember the building and grounds as they here appear.

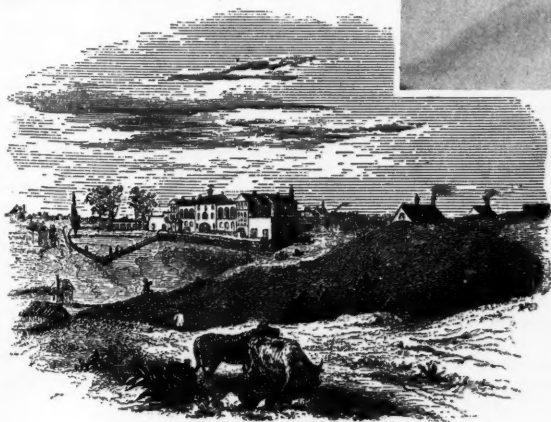
There were, before the war, expert workers among the slaves, and it may be, judging from the example presented, that the modern penal employment system may still have something to learn from that of the early institutions. The work on this basket is most excellent, from the curing of the hide and the sewing of the



SLAVE WORKMANSHIP BEFORE THE CIVIL WAR

Keybasket made in the Slave Penitentiary at Richmond, Virginia, not far from the mid-nineteenth century. Probably used as a betrothal or wedding gift, and hence liberally decorated with hearts and bearing the initials of the recipient. Below, the Slave Penitentiary at Richmond. From a wood block of 1857.

leather, to the execution of the elaborate decoration. The suggested fleur-de-lis handles commemorate the French styles accepted at that time and the encircling laurel leaves are for Virginia's fame. The pyramidal stars, Egypt's symbol for eternity, and the hearts and diamonds, leave nothing to be desired in the way of auguries for the happiness and prosperity of Margaret Massie, whose initials, further, the basket bears.



Four Early English Arm-Chairs

By EBEN HOWARD GAY

WHETHER as a chair of state, or the seat of mine host from which to carve the roast at the head of his table opposite his consort similarly seated at the foot, the arm-chair—as against the side-chair without lateral supports—has ever held the place of honor. While the pattern is similar in both types of the same set, the skilled artisan of old none the less lavished upon the design of his two arm-chairs a breadth and dignity seldom shared by the remainder of the set. These considerations, however unconsciously, may have guided the writer in the choosing of chairs for his present collection of old English furniture toward the four fine examples which form the subject of this article.

I. WILLIAM AND MARY GILT ARM-CHAIR (circa 1675)

In the condition in which this arm-chair was found, it bore but slight resemblance to the accompanying plate, which illustrates its true state perhaps two and a half centuries ago. (*Fig. 1.*) As the necessary restoration progressed, so many surprising and interesting discoveries developed as to suggest a parallel to Cuvier's problem of building up an animal from its tooth alone. Upon removing the successive layers of dark brown shellac and varnish, the first important disclosure was a coat of white priming resting directly upon the beech wood of which the chair is constructed, thereby furnishing conclusive evidence that this venerable relic was originally gilt. Upon removing the veneer adhering to the seat-rail, nail holes revealed that the original upholstery had been tacked to its lower edge, and that both veneer and slip-seat then being used were in reality later innovations. Beneath a panel of solid upholstery in the centre of the back, there appeared an open rectangular space outlined with rows of holes, thus forming a framework for the caning originally employed. Broad, upholstered, false arms screwed to the real arms of the chair were then removed, and finally it was found necessary to replace the right rear leg, which, for many years, had depended upon a steel brace for support, so worm-eaten with time had it become, (*Fig. 1a.*)

Description in Detail

The cresting of the top rail is formed of twin dolphins with tails intertwined, flanked by boldly carved acanthus scrolls. The side-rails are faced with pendants of husks, destined to become a favorite decorative device throughout the Chippendale and Adam periods of the ensuing century. The upright carvings on either side of the central panel of cane, which might by this separation be termed a divided splat, are composed of strap-work and acanthus, showing early Flemish character in the former and the growing French influence in the latter.

This chair came from the collection of Henry F. Waters, Esq., of Salem, Mass., who, with his forbears, gathered together a notable group of English furniture in con-

nection with their foreign voyages in the good old days of Salem's shipping activities.

II. WRITING CHAIR (circa 1740)

Description in Detail

Of unusual shape and design, in its original pig-skin upholstery. (*Fig. 2.*) The arms are faced with panels outlined in C curves containing three acanthus patterns graduated in size to the adjacent area and terminating above in an eagle's head seizing an asp. (*Fig. 2a.*) Surrounding the seat-rail occurs a wave-pattern divided by the cresting above each front leg, which is shouldered to the frame by eagles' heads. Cabochons at the knees and elaborate acanthus extend down the legs to the feathered claw.

As evidenced by the detail plate, the design of this chair is unusual and the carving of rare execution, being undercut and incisive, while the eagles' heads are animate with life and fire. These characteristics, combined with a rich red-brown patina imparted by nearly two centuries of abrasion, have resulted in giving the mahogany mountings an effect as of sculptured bronze.

It seems a fair assumption that this masterpiece was created by Wm. Kent (1684-1748), the English architect and designer, sometimes referred to as the forerunner of Robert Adam in the classic revival. Percy Macquoid, in his *Age of Mahogany*, presents a chair, the exact counterpart of this, with the addition of a gadroon moulding as the lower member of the seat-frame. He comments thus: "The carving is of remarkable execution and it would be difficult to find a chair of this class higher in technical excellence, or capable of affording more practical comfort."*

III. ARM-CHAIR, CHIPPENDALE STYLE (circa 1760)

The chief feature of this mahogany piece is the ingenious design of its ornate splat, consisting of a network of interlacing C scrolls, combined with flower-forms and gadroon edge, supported at the base, where it joins the seat, by a deep radiating fringe of acanthus. It will be observed that the designer had the definite object in view of reducing his masses as he ascended. Thus we find

*The suggested attribution is worthy of more than passing consideration. Some critics would view it as a greater compliment to Kent than to the chair, for concerning this well-known personage there are some differences of opinion. Certainly he possessed gifts of diplomacy which led contemporary fashionable society to accept him as mentor in all matters pertaining to painting, sculpture and architectural design. Yet Hogarth caricatured him, and even Horace Walpole, who employed Kent as architect, belittled his capabilities in other fields.

Macquoid (as above quoted), in Figures 64, 65 and 66 of *The Age of Mahogany*, illustrates furniture which, having been made for mansions of which Kent was architect, most probably represent the latter's mobiliary aspirations. Of two tables, Macquoid remarks: "the rather hideous legs and general confusion of line of these two . . . may be the unadulterated inspiration of Kent."

Of Kent, Cescinsky, like Macquoid, has little or nothing favorable to say. Litchfield, however, in his *History of Furniture* pays him the compliment of generous recognition, and attributes to him a table whose style would reasonably accord with that of Mr. Gay's chair.—Ed.

Fig. 1—ARM-CHAIR
(c. 1675)
Of beech wood, originally carved and gilded.



**Fig. 1a—DETAIL OF
BROKEN REAR LEG**

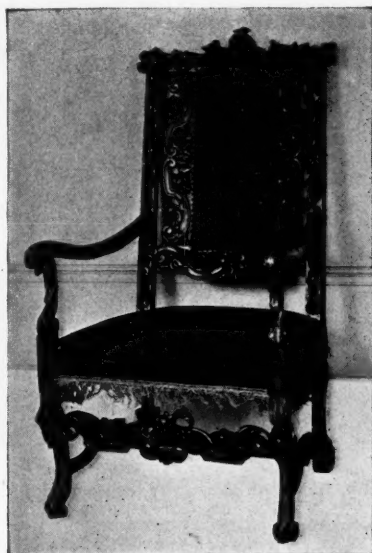


Fig. 3—CHAIR IN CHIPPENDALE STYLE
(c. 1760)
Remarkable for the elaborate ingenuity of its back splat.



Fig. 4—CHAIR IN CHIPPENDALE STYLE (c. 1750)
A well modulated design in all its parts. French influence clearly observable in seat rail and arm attachments.

Fig. 2—WRITING CHAIR (c. 1740)
A chair both handsome and comfortable.



Fig. 2a—DETAIL
Showing workmanship of eagle's head, and asp.

a substantial cabriole leg shouldered to the seat-frame with unusually heavy acanthus scrolls, solid arms terminating in lions' heads, a splat whose surfaces narrow as it rises from its base, conforming to a similar reduction in width of the stiles from two inches at their lower ends to little over one inch at the top, where they curve inward to support the cresting and splat.

It may well be questioned whether the fine individual features of this chair are not in a measure offset by a resultant heaviness in the general effect, consequent upon the carrying out, however consistently, of this unusual conception of the designer. (Fig. 3.)

IV. ARM-CHAIR, CHIPPENDALE STYLE (One of pair, circa 1750)

In contrast with III, where we found masses unequally disposed, this mahogany chair emphasizes the value of perfect proportions. (Fig. 4.) It is quite as heavy as the

other, but this weight is so equally distributed, and so subtly absorbed by sinuous curves that the whole effect is one of satisfying proportions, of dignity, and of sumptuous repose. It will be noted that, viewed from whatever angle, the open space-forms surrounding the designs have equal value with the designs themselves—a feature characterising the work only of the highest class of English eighteenth century designers.

The strap-work featuring the splat, and indicating a somewhat earlier period than that of the preceding chair, is of simple but convincing design. The arms are richly decorated with acanthus, as are also the knees of the cabriole legs, whose feet terminate with claw-and-ball in virile grasp. The front legs are surmounted by a cresting which accentuates the corners of the serpentine seat-rail, whose opulent lines at both front and sides furnish the final note of beauty to a chair which could hardly have been designed by other than the master Chippendale.



PLAYING AT DRAUGHTS

CHRISTMAS EVE

ESCAPE OF THE MOUSE

These scenes of humble life in England during the early years of the nineteenth century, aside from their story-telling quality, offer faithful representation of costumes and furnishings of the day.

Sir David Wilkie and Blue Staffordshire

By ADA WALKER CAMEHL

AMONG the most highly prized blue Staffordshire designs found in American collections are several that bear the inscription "By Sir David Wilkie," together with the titles: *The Letter of Introduction*, *The Rabbit on the Wall*, *The Errand Boy*, *Escape of the Mouse*, *Christmas Eve*, *Playing at Draughts*, and *The Valentine*. Scenes of peasant and country life they are, and, in studying them, one learns that, like the *Doctor Syntax* and the *Don Quixote* series, they portray the popular British taste in art of the early nineteenth century.

The closing years of the eighteenth and the first thirty years of the nineteenth century—the period in which American collectors of Staffordshire historical pottery are especially interested—formed a brilliant period in English art. Lawrence and Raeburn, following in the paths of Gainsborough, Romney and Reynolds, were painting those wonderful portraits so much admired today. Turner was carrying forward, in his own brilliant style, the interpretation of English landscape which Constable had begun. And genre painting was finding its leading exponent in that "raw, tall, pale, queer Scotchman," David Wilkie, who, in the year 1805, had come down from Scotland to try his fortune in the broader field over which the Royal Academy reigned.

David Wilkie was ever a keen observer of his fellow-man and of the everyday life about him, and it is said of him that, while a boy at school, he liked better "to stand and look at his companions at their games than to join in their play." Naturally, therefore, his brush chronicled the "harvest of his quiet eye," and his canvases present scenes from the life about him. His was essentially a story-telling art, beginning with his peasant circumstances and expanding in scope with the broadening of his experience. The following pictures, together with those reproduced in the illustrations, are of his early period: *Blind Man's Buff*, *Reading the Will*, *Rent Day*, *The Penny*

Wedding, *The First Earring*; while his more ambitious canvases, *Chelsea Pensioners Reading the Gazette of the Battle of Waterloo*, *Napoleon and Pope Pius VII at Fontainebleau*, *John Knox Preaching*, and *Columbus at La Rabida*, reflect his later ambitions.

David Wilkie at first introduced portraits of his family and of his neighbors into his pictures; he haunted market-places and public fairs for his subjects. *The Penny Wedding* acquaints the beholders with a custom peculiar to Scottish soil. It was the fashion among the working classes of Scotland to celebrate a wedding with a dance, and to this entertainment—which included a supper—each guest brought a small sum of money to defray the expenses. Here one looks upon the spacious living-room filled with guests in peasant costume, tripping the graceful Scottish dances, two fiddlers upon a raised platform at one side, the groom leading the bashful bride out upon the floor, and the dog and children interested spectators.

It is said that the battle of Waterloo itself scarcely caused a greater stir in London than did Wilkie's canvas painted for the Duke of Wellington, *Chelsea Pensioners Reading the Gazette of the Battle of Waterloo*. Sixty figures occupy the canvas, many of them portraits of well-known army men, all gathered around a pensioner who is reading aloud the news of the Waterloo victory. All England loved this picture, veterans came on crutches to live over again the famous story, soldiers crowded before it with their wives and children, and one reads that "the names of familiar persons whom they recognized upon the canvas were uttered with a shout."

In his early years Wilkie admired and was influenced by the art of Flanders and Holland, those precise, carefully drawn and soberly colored pictures of Teniers, and the richly shadowed depictions of Rembrandt. But, like many other workers in many media of expression, his northern soul was expanded and his talent developed by contact with the land and the art of Italy and of Spain;



THE RABBIT ON THE WALL

and his later pictures exhibit, both in choice of subject and manner of treatment, the influence of his three years in those southern lands. While in Spain, Wilkie met Washington Irving and spent many happy days with him among the ruins of the Alhambra, and there Irving sat to Wilkie for his portrait. It was after a suggestion drawn from Irving's *Life of Columbus* that Wilkie executed his *Columbus at La Rabida*.

Wilkie painted a group portrait of Walter Scott and his family at Abbotsford, all garbed in the costumes of a shepherd's family,—a rather absurd picture and one not satisfactory to either party. It may now be seen in the National Gallery of Scotland. He painted portraits of royalties—King George IV sat to him for *The Reception of the King at the Entrance of Holyrood Palace*, and he painted the portraits of King William IV and of Queen Adelaide. He also has left us a charming picture of *Queen Victoria at her First Council in 1838*. And, while he was in the East, he painted a portrait of Turkey's Sultan and of Mehemet Ali.

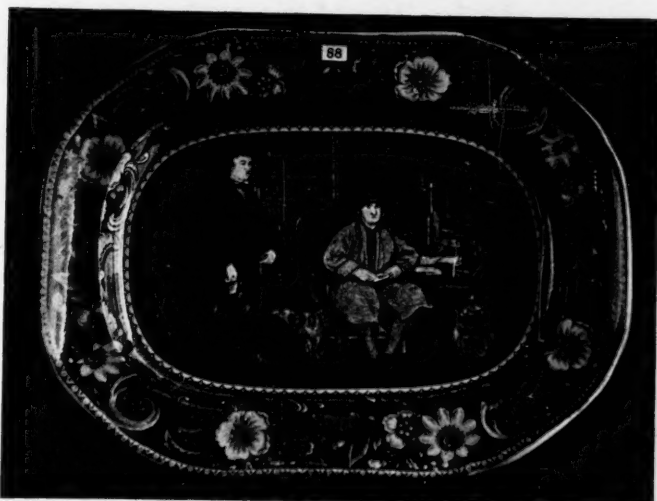
For Wilkie spent five delightful weeks in Jerusalem, making sketches of the architecture of the city and of the costumes of the people, with the purpose in mind of executing a series of Biblical scenes in their natural settings. He objected seriously to the religious art of Italy on the ground of its exclusively Italian models, the Italian artists never having visited the Holy Land to get local color. But Wilkie did not live to carry out this plan, which, later on, was followed by the French artist Tissot.

Wilkie's burial at sea in the harbor of Gibraltar—for he died while on his way home from the East—forms the subject of one of Turner's best-known canvases—*Peace: The Burial at Sea*—a

loving tribute from one artist to the memory of another. It was on the evening of June 1, 1841, that the vessel was stopped, and the body of the English painter given to the deep. A great flood of crimson sunset light illumines the waves, and the lonely ship, whose black sails suggest the sails of those ships that in the days of Theseus brought bad tidings to Athens, conveys a poignant sense of sorrow to the beholder. Turner said that if he could have found anything blacker than black with which to paint those sails, he would have used it.

Many of Wilkie's paintings were reproduced in prints and etchings, and as story-telling pictures are ever popular. It is but natural that they should have been chosen by the English potters of their time and transferred to plates and platters, along with the scenes of the thrilling adventures of Doctor Syntax and of Don Quixote. So it comes to pass that several of these pictures are in our china collections, not in their natural colors, to be sure, but in that deep, rich blue that lends itself so well to china decoration. They are well printed and set within lovely borders of leaves and flowers and scrolls.

One of the most popular, *The Letter of Introduction*, is of special interest because it illustrates an incident in Wilkie's own experience. When he first went from Scotland to England, he carried a letter of recommendation to an antiquary and writer of note in London, an odd character whom Goldsmith described as "the best-humour'd man with the worst humour'd muse." The poor young artist called upon him and bashfully presented



THE LETTER OF INTRODUCTION



THE VALENTINE

the letter. The great man distrusted the youth and asked his age. Whereupon David answered with his mannered and irrepressible Scotch, "Really!" which served only to increase the suspicions of the Londoner. "Ha!" exclaimed the latter, "Introduce a man to me who knows not how old he is!"

This expression of suspicion may be seen upon the face of the man, while David stands before him bashfully holding his hat in his hand and scarcely daring to look up. The attitude of the dog, sniffing suspiciously at the stranger, helps to convey the idea of the story. One can understand, while studying this picture, why David wrote home that "he could give no good account" of certain letters of recommendation carried with him across the border. This picture was very popular in England and sold for a high price.

In *The Valentine* is portrayed the story of the receipt of the lover's missive by the young maiden, and her displeasure because it is being read by other eyes, while at the table sits her smiling brother, wholly unconcerned in the proceedings so long as the ale holds out in the tankard. Even the dog has a smile on his face.

The Rabbit on the Wall, one of Wilkie's most delightful and most characteristic conceptions, presents the interior of a humble home, the pewter dishes in a rack on the wall and a glimpse of an inner room. The center of interest is the shadow on the wall which the father makes with his hands for the amusement of the baby, who crows and laughs on his mother's knee at the strange creation. The entire family is pleased and interested in this simple entertainment, and, as we look, we too smile in sympathy, remembering our own unsophisticated days when shadows were as reality.

The Escape of the Mouse exhibits an excited family in full pursuit of a mouse, which has taken refuge under the chair of the young woman who sits at the spinning wheel and who has turned to watch the dog at the head of the chase. One brother pokes under the chair with a broom, another stands with arms raised, laughing at the performance, while the anxious face of the mother is seen looking in at the partly opened door. Here also, as in *The Letter of Introduction* and *The Valentine*, the dog helps to tell the story. Wilkie was a lover of dogs, and he introduced them into many of his canvases. *The Escape of the Mouse* was the artist's diploma picture upon his entrance into the Royal Academy in 1811, and there it may still be seen.

In *Playing at Draughts*, two men are seated at a table

playing this popular game, while a woman with a child in her arms stands in the doorway, an interested spectator. The dog lies quietly at the feet of his master.

The story of the painting called *Christmas Eve* is told by the little group about the table, the mother intent upon reading her Bible, while the younger daughter turns to smile into the face of her lover, who leans over the back of her chair to show her a Christmas gift.

The Errand Boy was painted in 1818 for Sir John Swinburne, but its present whereabouts is unknown. In the illustration, which is taken from a beautiful large platter, we are introduced into the courtyard of a house, with broom, shovel, pails, hens, and the inevitable dog considerably in evidence. Upon a white horse sits the Errand Boy, who has evidently just brought the basket which the

old lady holds in her hands. Interested spectators are the pretty young woman and her little girl, clinging to her hand. Observe the styles in gowns and bonnets of that day. Inside the open door stands a loom which the women have evidently left when summoned to the door by the boy.

In these pictures upon our plates and platters—no doubt crude reproductions of the originals—one finds illuminating glimpses of the homes of century-ago England, of the dress, the furniture, the amusements and pastimes of her middle

class society. "You are free to be painters, if you like," British artists were then told, "but only on the understanding that you are amusing and instructive. If you have no story to tell, we shall yawn." The English public, however, never yawned over the quaint humor, the roguishness, and the fun with which this "Goldsmith of Painters," unlike the moralist Hogarth, enlivened his canvases.

So far as the present writer is aware, the seven Wilkie designs here reproduced are the only ones that have been found in this country.

The Clews to whom we owe the utilization of Wilkie's designs for earthenware decoration appears to be James Clews of the firm of James and Ralph Clews which, about 1818, took over the Cobridge works of Andrew Stevenson.

The brothers Clews produced a considerable quantity of ware decorated with picturesque views similar to those turned out by other manufacturers. They seem to have exercised something close to a monopoly in the use of story illustrations based upon the designs not only of Wilkie but of his more uproarious contemporary, Thomas Rowlandson.

The Clews wares are to be dated somewhere between 1818 and 1836.



THE ERRAND BOY

Books—Old and Rare

The Portraiture of Our First President

By GEORGE H. SARGENT

NO man in American history has "had his picture taken" so often as George Washington. Not only did he sit for his portrait to nearly all the celebrated painters of his time, but painters who had never seen him made copies from life-portraits, and even those who had never gazed upon his features in the flesh did not hesitate to transmit to posterity their impressions of what the chief magistrate of the young nation was like or what he should be like. The engravers, in a multitude, followed the painters. Not only in the new Republic, and in nations of the other hemisphere where the republican sentiment found expression, but in the strongholds of kingcraft were engravers delineating what they assumed to be the features of Washington. These engravings may be numbered by thousands. Besides, there were miniatures, allegorical and memorial designs, portraits on chintz, silk, and other fabrics, statues, busts, and medallions beyond counting. Some of the portraits of Washington looked like him. Others didn't.

The assembling of these portraits of Washington has engaged the attention of many notable collectors. William S. Baker was one of the earliest of these; in 1880, he published a work, *The Engraved Portraits of Washington*, in which he undertook to describe all the known engravings of the first president, classified by types according to the original paintings from which they were taken. In this work the different engravings are numbered, and "Baker No. 416" definitely identifies a certain portrait. But the publication of Baker's work caused other collectors to examine their own treasures, with the result that hundreds of portraits were discovered

which were undescribed. The collection of the Honorable James T. Mitchell, chief justice of Pennsylvania, included no less than one thousand one hundred and fifty separate portraits, nearly half of which were briefly described in the

auction catalogue prepared by Stan V. Henkels, the Philadelphia auctioneer, as "Not in Baker."

Among other old-time collectors were Dr. Thomas Addis Emmet, Edward Dexter, Joseph A. Drexel, John H. and Charles C. Moreau, William A. Fraser, Henry T. Drowne, and William L. Andrews of New York; R. Coulton Davis, Simon Gratz, Ferdinand J. Dreer, Frederick D. Stone, Charles Henry Hart, and Howard Edwards of Philadelphia; Henry Whelan of Baltimore; Dr. Charles E. Clark of Salem, Mass., and George R. Barrett of Boston. The Barrett collection was started more than fifty years ago, and has just been dispersed at auction at the Anderson Galleries in New York, bringing high prices. It was notable for containing many portraits which were unknown to other collectors, some of them being the only

existing copy, while of others only two or three are known.

The necessity for a new catalogue of Washington portraits was realized soon after the dispersal of the Charles E. Clark collection at Libbie's auction rooms in Boston in 1901. With access to the most notable collections named, and under the auspices of the Grolier Club of New York, Charles Henry Hart wrote, and the Grolier Club published in a limited edition in 1904, a *Catalogue of the Engraved Portraits of Washington*. This was a new numbering of the portraits, and is now the standard authority on Washington portrait engravings, although a supplement

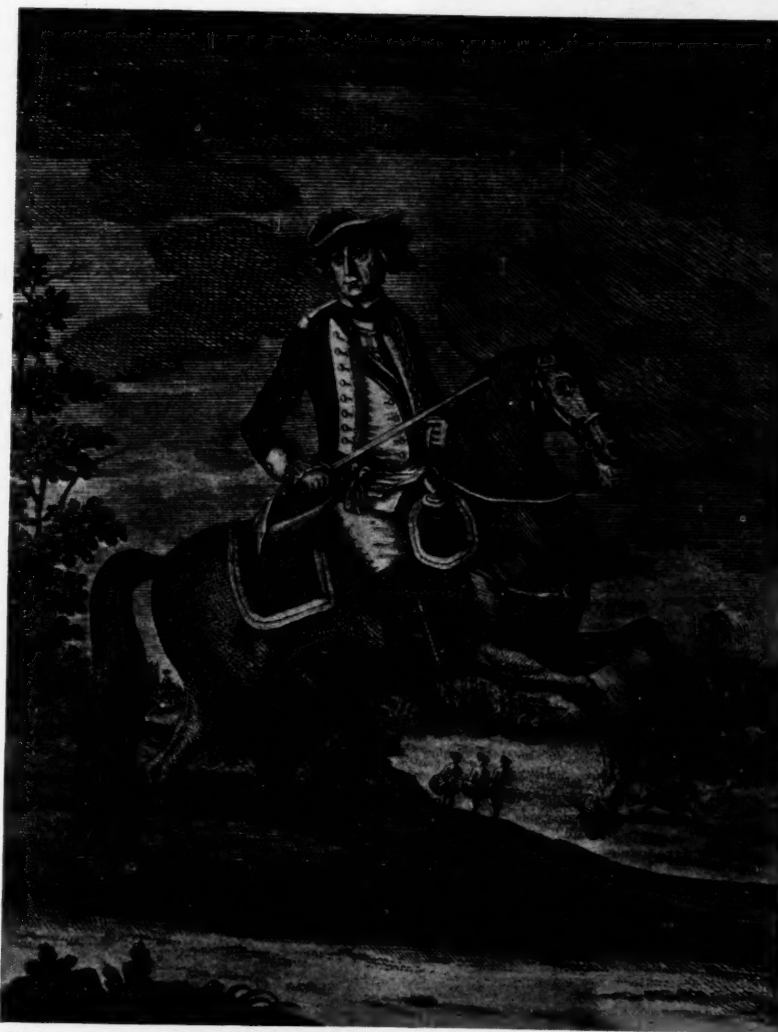


Fig. 1 — GEORGE WASHINGTON (1778)
A German print by J. Martin Will, after Campbell.



Fig. 2 — WASHINGTON AT MOUNT VERNON

An unsigned oil painting attributed to Robert Edge Pine (1730-1788). 16½ inches high; 13½ inches wide.

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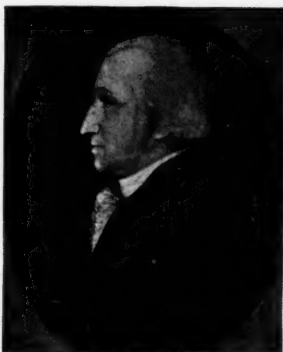


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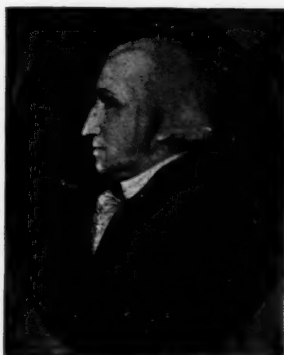


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Antiques Abroad

Cabbages and Kings

By ARTHUR HAYDEN

LONDON: There has, of late, been quite an outburst of scientific research concerning antiques and their preservation by the English art authorities. Two reports have been published by the Department of Scientific Research on the cleaning and restoring of



KING CHRISTIAN IV OF DENMARK
(1588-1648)

A seventeenth century engraving by an unknown artist. Copper, filled.

museum exhibits and these deal with prints, objects of stone, earthenware, silver, bronze, iron, lead, copper, and wood. Collotype illustrations show results achieved. Spearheads and bronze coins brought to the laboratory, apparently unfit for exhibit, were restored to their original appearance.

A Committee has been appointed by the Royal Academy consisting not only of scientists, but of artists to report on the best methods of cleaning old pictures. No one method can be applied to all pictures. A knowledge

of the methods of the particular artist as to the pigments, mediums and varnishes he used is necessary. Without this knowledge a rash experiment may, in a few minutes, destroy a valuable masterpiece. Among other recommendations is one that applies to quackery in general. "No countenance should be given to secret methods." All custodians of public galleries should be free to discuss with artists, scientists and others whose knowledge should be of service.

Some years ago a great firm in London was trusted to clean Sir Edward Burne-Jones's "Briar Rose." The man who undertook the work passed a damp sponge over the picture. He cleaned the dirt off and the pigment, too. It happened to be a water-colour drawing. Lord Leighton's fresco at the Victoria and Albert Museum is well known. It was cleaned, a short time since, by an expert cleaner, a lover of art and a chemist. Unfortunately he applied ammonia to the surface with resultant injury to some of the delicate painting, as he was unaware that the artist had used spirit fresco and repainted certain portions on top of this. Then the museum authorities called in Mr. James Ward, who assisted Leighton in painting his fresco, and happily the decoration is now restored.

All this is by way of illustrating how careful private owners ought to be in allowing so called picture cleaners or restorers to tamper with old pictures.

Holland: Recently, in Amsterdam, a fine portrait of Christian IV of Denmark was picked up in an obscure

shop. Danes the world over remember Christian IV, who held his revels at Rosenborg Castle at Copenhagen, who fought sea fights as valiantly as the old Vikings, who sailed with a company of adventurers round the North Cape and who was as hardy as Drake and Raleigh, whose contemporary he was. Americans will know him best in Longfellow's translation from the Danish of Johannes Evald, which runs:

"King Christian stood by the lofty mast
In mist and smoke;
His sword was hammering so fast,
Through Gothic helm and skull it passed;
Then sunk each hostile hulk and mast
In mist and smoke."

This national anthem, sung by mild, blue-eyed, fair-haired Danish sons of the sea, has enough blood and thunder in it to make up a five reeled cinema shocker. But they sing it with a certain awe, perhaps with far off thoughts turned to the northlands of five centuries ago.

And here is old Christian IV done in copper by a contemporary artist. The technique is interesting. Copper plate engraving, is done, as one's visiting card plate is cut, in reverse. But here, just for the love of it, the old engraver cut his copper to look like a print and filled in his lines and dots with black composition. That was his whim. Now it comes to hand three centuries afterwards to grace a stout-hearted Danish gentleman's collection.

Vienna: It is hopeful to find that high prices have been obtained for English and French eighteenth century engravings here at auction sales. So high were some of the prices that certain English dealers could not compete. Until quite recently Vienna and Budapest were a happy hunting ground for collectors with well-lined purses, or even with modest sums for outlay on works of art. Now this seems to be changed, Austria is rapidly becoming her old self again, and as at these sales most of the buyers were Viennese, it would appear to be a happy omen.

Treasures from Italy: Every visitor to Italy in the winter brings home some art object, sometimes good, sometimes, indifferent, and more often than not spurious.



OAK CHAIR (English, late seventeenth century)

Chairs of this type are found in farmhouses in Lancashire and Yorkshire.

From the good, I illustrate a jewel chest from northern Italy, which is in original condition. It was the forerunner of the modern safe. Indeed, as closed, it shows quite the frowning visage of its steel successor, and, when open, its upper flap with its metal protection suggests some cunning device of modernity. In the main, the decorations are gold and silver on a black ground. This, however, is not an ornate specimen, as some jewel cabinets are exquisitely inlaid with ebony and different colored woods and with silver and ivory.

But it has one outstanding feature: it has not been restored or tampered with. A great many cabinets of this nature are fabricated, but in general they may be identified by the absence of a set of double doors and protective locks and flanges in the interior. A good deal of artifice having been given to make the exterior imposing and with a great deal of artistry applied to the front of the interior, they pass as old. It is extremely difficult to say straight off whether they are fabrications. Generations of fakers have been at work producing the old designs in Italy. There is quite an industry. But with the knowledge of what old examples are, and after the handling of many specimens, the collector acquires an instinct which cannot be outwitted by a fake of the mechanical order. But in regard to a super-fake by an artist, it is then that he must be on his guard, for the artist possibly loves his work, and in his way is a creator rather than a copyist. And this opens up the question as to whether such pieces are not legitimate works of art. The answer is simple. They are legitimate if sold as modern, but if they have the marks of age cunningly added and are sold as antique they become illegitimate and outcast.

English provincial chairs: Collectors are always searching in England for country styles that never came to London. I illustrate such a type of chair. Of such pieces there are hardly two alike, because the local cabinet maker had his whims and his caprices and seemingly loved to give them full play. Only in the north of England are chairs of this character to be found, and they are rapidly disappearing from the farmhouses and the houses of the smaller proprietors.

They originated in Yorkshire and Lancashire and sometimes are found in Cheshire. One remarkable fact is that no armchairs were ever made in this design. There are

always pendulous bells or acorns as ornaments hanging from the top rail, and the lower portion of the chair back and the lines of the design are always broken by circular ornament and never in one circular sweep. Often, as in the example illustrated, flat baluster ornament, in the nature of spindles, is affixed to the uprights. One is curious to know whether such chairs ever came to America with English emigrants to become transformed in native designs.

CONCERNING ITALIAN SILVER LUSTRE

*England versus Italy as to Origin**

Everybody loves a lover. Hence one feels drawn to admiration in regard to the gift to the Art Institute of Chicago, received from Miss Kate S. Buckingham, of the fine collection of Italian silver-lustre ware, the work of Giustiani of Naples so assiduously collected on the spot by Mr. Edward Crowninshield of Stockbridge, Mass. As works of art the collector recognizes them and loves them. Similarly the donor loves them, and gave what she loved, and we too should love them for their exquisite feeling and perfection of technique.

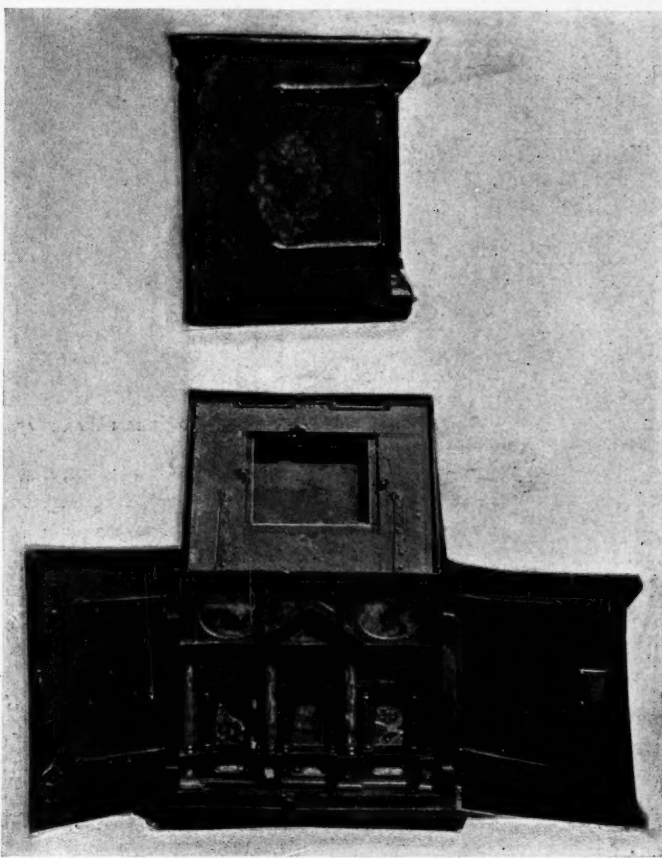
Now a question has arisen as to date and origin. It is asked whether, somewhere in Staffordshire, this decoration with silver lustre originated in the latter years of the eighteenth century, or whether it first saw light in Italy at a slightly earlier date and somehow got to England. And there is the thought, too, that it may have enjoyed a simultaneous discovery or that it may have been taken both by Staffordshire and Italy from a common source. At once

let us dismiss from our minds gold-lustre, the Purple of Cassius. That, too, is a tangled story; but let it pass.

What is silver lustre ware, so-called? First, it is not silver. There was an old process of painting the silver as an amalgam exactly as gilding is done, but merely as a coating of silver fired on the ware. This was in early nineteenth-century days and has come to the front again now with imports from Europe on glass and on vases and teapots from Czecho-Slovakia, Hungary, etc., and it purports to be something new.

Silver-lustre is an adaptation of platinum, and it is not known who was the first potter to use it. Naturally, it cannot be earlier in date than the year when platinum was

*See *Did England Originate Modern Lustre?* ANTIQUES for December, 1923 (Vol. IV, p. 270).



ITALIAN JEWEL CHEST (c. 1650)
The forerunner of the modern safe.

discovered as a new metal. These are the successive dates: its chemical individuality was established by Scheffer in 1752, by Marggraff in 1757, and by Bergmann in 1777. Achard followed on by making the first platinum crucible in 1784. In 1800, Knight, of London, published all that was known of the use of platinum in manufacture.

In 1804 John Aynsley of Lane End, Staffordshire, made considerable silver lustre ware. In 1810 Peter Warburton of Staffordshire took out a patent for decorating china earthenware or glass with platinum. There is a dated piece of silver lustre "Richard Bacchus 1810" stamped with the Wood and Caldwell mark (of Staffordshire).

So, therefore, the Italian pieces discussed in *ANTIQUES* must be not later than 1810, as a proven date by a dated piece, and should be, if they demand priority well established, occur before 1804 or even before 1800.

Let us examine the character, *first*, of the pieces themselves; *second*, of the type of decoration applied to them.

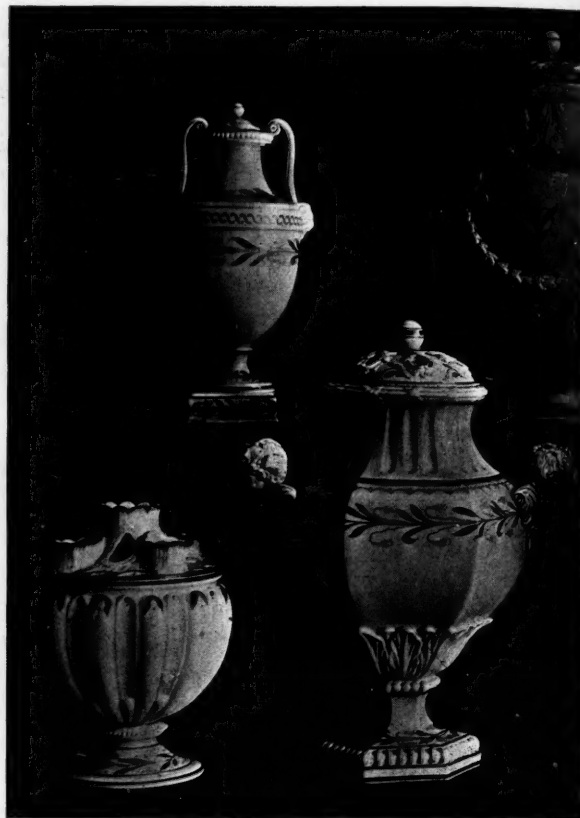
The illustration herewith shows what Josiah Wedgwood was doing about 1790-1795. This is cream ware, that is, earthenware decorated with colour and *not silver lustre*. The silver lustre decoration of the Italian examples particularly the vase with the Medusa heads* is strikingly like Wedgwood's model. I am prepared to admit that Wedgwood copied the classic and therefore copied Italy. But how does it come about that his copy, if it was a copy, is better modelled than the Giustiani one with silver lustre decoration? Both modeling and decoration in the latter are alike. Again I am prepared to admit that they may have both copied from a common source. Giustiani from his Italian originals and Wedgwood from the same source, the former adding silver lustre and the latter pigment.

But without any sinister comment, the turning of the heads to the front by Giustiani looks suspiciously like the work of the copyist who wanted to be original in something, and that was his error in taste.†

Other decorations and other models of Giustiani show

*Figure 5, p. 272, *ANTIQUES* as before.

†As noted in the article referred to, this particular piece is—even to the heads of the Medusae—a very faithful copy of the form of the fourth century Apulian *Volute-Krater*. See Figure 158 of Buschor's *Greek Vase Painting*.—Ed.



WEDGWOOD CREAM WARE (1790-1795)

distinct German influence. Perhaps someone will come along with a German prototype which brought platinum within the reach of Wedgwood and of Giustiani. But old Josiah Wedgwood was a great chemist, a Fellow of the Royal Society, and the inventor of the pyrometer to determine temperature in the kilns. I should not like Staffordshire to be robbed of her credit for the first use of silver lustre. It may be: one is prepared to admit anything on proofs. But the "resist" patterns, the canary colored and the blue, those peculiarly subtle usages of the platinum lustre is where she excels. Where are these elsewhere?

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

HISTORIC TEXTILE FABRICS. By R. Glazier. New York: Charles Scribner's Sons. 120 pages; 4 color plates and over 200 other illustrations. Price, \$8.00.

THE CHINTZ BOOK. By MacIver Percival. New York: Frederick A. Stokes Company. 103 pages; 4 color plates, and 36 other illustrations. Price, \$5.00.

HERE are two worthwhile companion books which, if accompanied by a rug book, a tapestry book, and something concerning lace and embroidery, would supply the collector with a pretty complete textile first aid,—and at a price well within reason. What the average person requires for reference book is something that will supply him promptly with accurate general information, from which his direction in search of more specific details shall be made plain. This requirement, if met, demands, on the author's part, an ability to plan his work clearly, to express himself briefly but sufficiently, to select his illustrations with judgment, and not by accident, and to supply such

indices and bibliographies as shall make easy the course of reference whether backward or forward.

Both the works under consideration exemplify success in all of these aspects of book preparation. Richard Glazier, author of *Textile Fabrics*, was, at the time of his death, headmaster of the Municipal School of Art in Manchester, England. In his book he approaches his task like a trained and successful teacher. At the outset he limits the field of his discussion. Carpets, embroideries, and tapestries he leaves out of account, and proposes to treat only of the smaller-patterned fabrics, such as brocades and damasks. A chapter on printed, dyed, and stencilled fabrics is added. This field is, however, more fully covered in Mr. Percival's *Chintz Book*.

An understanding of textiles depends upon an understanding of materials, of the fundamentals of production methods, and of

pattern. The first two are more or less general. Analysis of pattern, however, gives us our recognition of textile nationality, and some part of our appreciation of textile quality. The study requisite to its understanding carries us back to the Coptic designs of Egypt in the early Christian centuries, thence to the stuffs worn in or near the capital of Byzantium from the sixth century to the tenth, and thence again into Europe proper with its velvets and brocades of Italy, Spain, and France, from the fifteenth century to the nineteenth; and—collateral with them—the marvelous loom products of Japan and China.

That is much ground to cover in less than six score pages of text and illustration. The author of *Textile Fabrics*, however, is not tempted into side paths, nor does he indulge in literary rhapsody. Not once does he inform us that "we can almost see in imagination. . . ." Omission of that favorite device of retrospective authors is a great saver of space.

In *The Chintz Book* Mr. Percival experiences one vision of "dark gleaming mahogany, honey colored oak, walnut of mysterious grain, reflecting in their polished surfaces, etc."; but he recovers from it almost immediately and, thereafter, produces a readable and informing book, addressed, as he says, mainly to lovers of old furniture who like to see their treasures in the setting best suited to them; because, for certain kinds of old furniture, the right chintz is undoubtedly the most successful background.

Chintz, be it remarked, means "colored" or "variegated." Chintzes, in so far as we are concerned, are of East Indian origin and date from their legalized importation into England in 1631. These Indian chintzes were something of a craze in seventeenth and eighteenth century Europe.

Of how, in due time, home woven cottons were hand printed in England, of how processes of invention made possible the pictorial chintzes of Georgian England and the toiles de Jouy of France, the book tells us at sufficient length, yet without undue emphasis upon technical detail. Those who wish to pursue the subject further are supplied with a brief bibliography.

Both *Historic Textile Fabrics* and *The Chintz Book* are well illustrated with plates, which are given an accessible textual analysis.

DECORATIVE FURNITURE. By George Leland Hunter. Philadelphia and London: J. B. Lippincott Company; 480 pages, more than 900 illustrations, 23 in color. Limited edition. Price, \$25.00.

A PROPER estimate of such a book as this depends upon an understanding of its intention; to whom it is addressed, and why. In the present instance Mr. Hunter applies to his work the descriptive sub-title of "a picture book of the beautiful forms of all ages and all periods." That puts the case exactly. This is a picture book rather than a formal and critical history, and its illustrations show evidence of having been selected primarily for their decorative interest and only incidentally for their value as elements in a stylistic sequence.

Such a basis of choice appears entirely reasonable, particularly when it is realized that the material which here constitutes an imposing volume was, for the most part, originally published in a trade publication, *Good Furniture Magazine*. The primary appeal of the book, therefore, is to the furniture manufacturer, the designer, the decorator, the seeker after ideas and motives for new productions. As a source book for designs *Decorative Furniture* can hardly escape wide adoption. The illustrations are, in general, sufficiently large and sufficiently clear to offer a very satisfactory conception of the originals from which they have been taken. In some cases, too, details in larger scale are shown.

Another helpful feature, particularly for designers and decorators, is found in the inclusion of photographs of interiors—ancient and modern—in which different furniture types have been advantageously utilized. Such illustrations add value to the picturing of individual specimens, for they make the neces-

sary contact between particular design and general grouping and help the visualization of style as a matter of totalities rather than of single details.

Of text there is just sufficient to serve as introductory comment, to supply limiting dates and to emphasize dominant characteristics of design in different periods. This is a necessary procedure in a book which proposes to picture the furniture of all civilized lands and times—from the days of Egypt, Assyria, Greece, and Rome, through the Byzantine age, and again through successive stages of European development, down into the depths of American Mission and European *Art Nouveau* and up again to present-day tendencies—and which succeeds amazingly in fulfilling the requirement set.

As has been previously suggested, however, *Decorative Furniture* is rather a book for the seeker after inspiration than for the seeker after knowledge. It is not, in any real sense, a history of furniture: for that function its selection of examples is too heterogeneous. Neither can it qualify as authoritative. Its range is too wide, its approach too superficial to permit of definitive exactitudes. Similarly, its selection and arrangement of pictures are too indiscriminate and its illustrative legends often either too vague or too inaccurate to be entirely trustworthy.

On page 37, for example, the attribution of a Greek grave stele to the "fifteenth" century B.C. will carry to the thoughtful student its own correction from accompanying examples attributed to the fourth century. The mistake is possibly a matter of typographical error, and not to be unduly criticized. But there is carelessness in describing an ivy-crowned Bacchus head (p. 58) as an "ivy-covered nymph"; and there is serious carelessness in ascribing to the "middle of the eighteenth century" (p. 305) the paintings of the three great Dutchmen, Vermeer (1632-1675), de Hooch (1631-1681), and Terburg (1617-1681). That the mantel mirror (p. 375) described as English and of "about 1775," really dates from fifteen years later and was probably made in France, is a discovery which postdates the publication of the book;* hence the author is not to be criticized for error in that respect. Yet the designation (pp. 412-413) of several pieces of Hepplewhite, late Sheraton and fairly advanced Empire furniture as "ancient English and American" is not only vague but likely to prove confusing.

If exact and careful thinking, rigorous proportioning of parts, and painstaking arrangement of sequential things in actual sequence were all important aspects of a picture book, the lack of them in *Decorative Furniture* might be further dilated upon and further exemplified. But to what advantage? Despite grave defects, the work bears witness to an extraordinary industry, a catholic taste and a wide diversification of knowledge on the part of its author. It is, further, a monument to the courage and idealism of the publishing houses whose combined effort made possible a production at once so richly profuse in fine illustrations and so reasonable in price.

*See *ANTIQUES* for January, 1924 (Vol. V, p. 12).

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

108. H. B. G., Ohio, has a grandfather's clock of walnut with solid brass face, decorations in relief and name "Peter Stretch" on face. He wishes to know the date and place of manufacture.

There was a Peter Stretch working in Philadelphia from 1750-1780 who is probably the maker sought.

ANNOUNCING

Antiques at Auction

TUESDAY, February 19, 1924

at 11 A. M.

MR. REID will continue his periodical auction sales of antiques on above date by offering many exceptional pieces acquired within the past few weeks, which include a Walnut Highboy of unusual lines and which has just come from our workshop refinished; Slope-top Mahogany Desk, Console and Two-leaf Mahogany Breakfast Tables; Empire Sofa, in mahogany, with claw feet; Windsor Settees, some with chairs to match; Antique Shaving Stands; Chests of Drawers in cherry and mahogany; Inlaid Sheraton Corner Cupboard; Swell-front Mahogany Bureau; Girandole Mirror, in gold, eagle decorations; Grandfather Clock, in mahogany, also one in maple; old Sewing Stand, inlaid, octagonal Domino top; Bird's-eye Maple Stand and Swell Drawers; Sets of Windsor Chairs, in browns, blues, and greens, original stencilling; Queen Anne Chairs; Hepplewhite Table, oval drawer ends, tapered legs; Betsy Ross Sideboard, in mahogany, 4 columns, carved panels and claw feet—a most desirable antique piece; old Colonial Mirrors; Bohemian Glass; Liqueur Set in Case; Pewter Plates; Lustre Pieces; old Blue Plates; Candelabra, single and in sets; Four Poster Maple Bed; Staffordshire China; Bohemian Ruby Wine Set, with Decanter; Silver Teaspoons; Cameo Brooches and Rings; French Mantel Clock; some old Cradles; Mahogany Pie Crust Table, etc.

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H. M. REID, Auctioneer

109. W. S. D., *New York*, would like to know the dates of John Barr, Glasgow, who made a clock very similar to a Wag-on-the-Wall clock.

There is no record of John Barr in any of the books consulted.

110. M. P. T., *Pennsylvania*, writes for information concerning:—
(a) The date of an eight-day grandfather clock, bearing the name "Solomon Parkes Co., Philadel."
(b) The date of a ten-inch toby representing Napoleon, and stamped on the bottom
Napoleon Jug
Pat. Apl. for
Alfred • Evans
Phila. Pa.

(a) Solomon Parke was a clockmaker in Philadelphia from 1791 to 1811.

(b) Messrs. Rittenhouse, Evans & Co. established a pottery at Trenton, N. J., in 1891. Perhaps the Evans in Philadelphia was a forerunner of this firm. Can anyone help here?

111. Q. M. A., *Kansas*, after reading the article, "The Clocks of Lemuel Curtis" in the December, 1923, number of *ANTIQUES*,* wonders if a clock in her possession marked "J. Curtis & Co., Cairo, Greene Co., N. Y." was made by a relative of Lemuel Curtis, and if so, what its date might be.

Available clock books make no mention of this Curtis. Perhaps some reader who can consult the records of Greene County, New York, may be able to throw light on this question.

112. G. H., *Ohio*, writes thanking the Queries Editor for help given in the November † issue, and asks for further aid in solving the following questions:—

(a) The maker, place of manufacture and date of an old shelf clock, veneered rose-wood sides, gold capital and base, a torn label reads "Improved thirty hour SS clocks . . . Welch Mfg. Co. . . . ille, Conn. U. S. A., . . . anted good."

(b) Anything regarding an old steel engraving of John Quincy Adams, marked "engraved from picture by G. P. A. Healy, by J. Andrews."

(c) A ten-inch blue plate, scalloped edge, marked on back with scroll "Chinese Pastime."

(d) A plate with blue edge, and mark impressed. (Sketch enclosed.)

(e) A dark blue plate marked "Ironstone China—R. Walley."

(f) Approximate age of a Liverpool pitcher.

(g) Is a piece of "Cheng Hua" ware Nanking or Nan Kin, or are these names synonymous?

(a) The style of the clock, together with the remnant of a name on the label, makes it seem possible that this clock was manufactured by the E. N. Welch Clock Co. of Forestville, Conn. The founder of this company died in 1887, aged 78, but the dates of the company's founding are not available.

(b) "Joseph Andrews, was born in Hingham, Massachusetts, August 17, 1805, and died in Boston, May 7, 1873. He was a skillful and prolific line engraver, and the proprietor of an extensive engraving business." (Dunlap, *The Arts of Design*, p. 282.)

George Peter Alexander Healy was born in Boston, July 15, 1808, studied in Paris, painted many eminent Americans, and died at the age of 82.

Weitenkampf, in his *American Graphic Art* (Holt, 1912) says, "Joseph Andrews was best known by his portraits . . . John Quincy Adams after Healy being a good example."

(c) Perhaps some reader has a plate of this same series with the maker's mark on it.

(d) This is probably Staffordshire ware, the mark is not registered.

(e) "J. Walley was proprietor of the Villa Pottery, Cobridge, England, about the close of the eighteenth century. In 1800 one of the family of Warburton took over the pottery." (Rhead, *The Earthenware Collector*.)

The editor has been unable to discover anything concerning "R. Walley." It may be noted, however, that there was a Walley who, in 1835-1860 was in partnership with one Jones, in the firm of Jones and Walley, Cobridge, who made Staffordshire wares.

(f) Liverpool pitchers of this type may be dated from 1750-1850.

* Vol. IV, p. 281.

† See *ANTIQUES* for November, 1923 (Vol. IV, p. 241).

(g) Nankin, a port 130 miles from the mouth of the Yangtze River, is the name of the city in China whence much Chinese porcelain from neighboring factories was, and is, distributed. Nanking is an alternative spelling. Cheng-Hua porcelain is a fifteenth century ware of high quality which was manufactured at Ching-te-Chen, for which Nankin was a convenient shipping port. It should be observed that the Cheng-Hua mark has been liberally forged in later productions.

Answers

82. S. S. B., *New York* (October, 1923, *ANTIQUES*, p. 188).

The statement published in the January answer column that Hetty R. Littlefield has a print by N. Currier, dated 1846, has brought many replies telling of Currier prints of an earlier date.

A. F. Snow writes that she has a print *Brother and Sister*, dated 1842. Helen A. Walker has a print, *The Battle of New Orleans*, also dated 1842. Sara M. Sanders has a print *Alice*, dated 1844.

Further search discloses the fact that N. Currier began work in 1838, and worked by himself until 1862;—that Currier & Ives worked from 1862 to 1901. (Weitenkampf, *American Graphic Art*, p. 193). Mr. Weitenkampf is evidently not positive of his dates, for later (p. 255) he says "Currier and Ives entered the field (of print publishing) about 1848."

According to Fred J. Peters, J. M. Ives was in the employ of N. Currier. Somewhere about 1855 the two formed a partnership, and after 1857 no prints appear with the name of N. Currier.

There seem to be several conflicting dates here. Can anyone give the correct information, together with full names of J. M. Ives and N. Currier?

96. X. Y. Z., *Rhode Island* (January, 1924, *ANTIQUES*, p. 34).

Benj. A. Jackson writes that the little dish referred to is a receptacle for Clarke's Fairy Night Lamp which is manufactured in London. Mr. Jackson's company, Geo. L. Claffin Company, Wholesale Druggists, has handled the Pyramid Night Lamp for more than forty years.

101. H. H. C., *Massachusetts* (January, 1924, *ANTIQUES*, p. 55).

Frank K. Swain writes that there was a Robert Parkinson at Lancaster, England, who was admitted to the Clockmakers Company in 1637.

105. S. H. K., *Pennsylvania* (January, 1924, *ANTIQUES*, p. 35).



105.

delphia as having been credited with the production of some glass of this character, and also that certain patterns of this glass, of a style which might be termed baroque, had been attributed to some of the glass works in the state of Maryland, particularly in Frederick County. I did not intend to imply any idea on my part that pitchers of this particular pattern were a product of the Kensington Works.

"Since then I have had an opportunity to see and examine the pitcher itself, and find it is of the type said to have been made in Frederick County, Maryland, and the exact duplicate of one which was in the Sutton sale at the American Art Galleries a few years ago.

"Somewhat to my surprise I found that while, as I surmised, the pitcher is a contact mold piece, it quite evidently was blown in a two section, instead of a three section mold. The similar pitcher in the Sutton sale was attributed to Frederick County, Maryland, as was another of rather unusual pattern, blown in a contact mold, but three section. It is

George S. McKearin writes as follows concerning his previously quoted opinion in regard to the possible origin of the pitcher reprinted here-with:—

"In my last letter I referred to the general uncertainty as to where most of these so-called contact, three section, mold glass was made. I mentioned the Kensington Glass Works of Phila-

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Hepplewhite field bed, fine fluted foot posts, spade feet, canopy frame; one seven post canopy bed, carved and turned head and post boards; one double carved pineapple bed with carved head board; one beautifully carved black oak bride's chest, 200 years old; oval top, duck foot maple table; one Chinese Chippendale scalloped top cherry table; Windsor comb-back arm chair; early American Priscilla armchair, extra large turning; one fine dressing table, original stencilling; one bandy leg Dutch table. Brass and iron andirons; Sheffield candlesticks; extra fine fluid glass lamps. Hitchcock chairs; candlestands; big collection of glassware and Currier and Ives prints and samplers. Banjo clock. Quilts.

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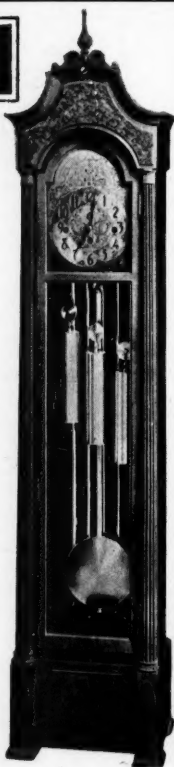
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also of interest that the pitcher you illustrated came from near the Frederick County line, and if the attribution of these pitchers proves correct, it may throw light upon the source of certain other interesting pieces of contact mold glass, blown in two piece instead of three piece molds."

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:

January 25
afternoon and evening
January 26, evening

January 29,
evening

January 28, 29, 30
afternoons

January 30, 31 and
February 1, evenings

January 31 and
February 1 and 2
afternoons

February 5
afternoon and evening

February 6
afternoon and evening

February 11-16
afternoons

February 18
evening

February 19
evening

February 20
evening

February 21
evening

February 20 and 21
evenings

NEW YORK:

January 31, February 2
afternoons

February 4, 5
afternoons

February 6
afternoon

February 7, 8, 9
afternoons

February 11, 12, 13
afternoons

February 14, 15, 16
afternoons

February 19
afternoon

February 20, 21, 22
afternoons

February 25, 26
afternoons

NEW YORK:

February 1, 2
February 14, 15, 16

February 28 30. March 1

AMERICAN ART GALLERIES, 30 East 57th Street.

Collection of C. & E. Canessa, containing sculpture, enamels, paintings, furniture, etc. View from January 19.

Colored lithographs and paintings from collection of William Hoegg. View from January 25.

Oriental ivories, porcelains, necklaces, jade, stained glass and tapestry panels, from collections of the late F. R. Kaldenburg and L. J. Lippman. View from January 25.

Herman L. R. Edgar collection of first editions of Thackeray; first editions of other well-known authors, also some sporting prints. View from January 25.

Early American furniture; 16th, 17th, and 18th century European furniture, porcelains, tiles, silver-bronzes, Flemish tapestries, wall panels by Zuccarelli and others. View from January 26.

Part three of the late William F. Gable collection of historical and literary autographs. View from February 1.

Libraries of the late Col. William Barbour and Julia A. Barbour; and of the late J. G. Ward. View from February 1.

French needlework furniture, early American furniture, tapestries, household furnishings, from the collections of the late J. LeRoy White and Mrs. J. E. Willard. View from February 7.

Etchings by Zorn, McBey, and others; drawings by Forain, Rodin, and others. View from February 15

Etchings and engravings from the Henry Field collection. View from February 15.

V. Winthrop Newman collection of drawings of marine subjects. View from February 1.

N. S. Barstow collection of naval prints and portraits. View from February 15.

Foreign and American paintings. View from February 16.

ANDERSON GALLERIES, Park Avenue at 59th Street.

American furniture, glass, etc., from the collection of Miss Cornelia Miller.

American Books collected by E. S. Morton.

Bernard Glick collection of hooked rugs. Part one.

American furniture, objects of art, etc., from the collections of Mrs. L. E. Post and others.

Part four of the John Quinn library.

Antique and modern European furniture, tapestries, etc., from the collections of Mrs. Louise Clopton and others.

Georgian Silver.

Furniture, paintings, tapestries, etc., from the Karl Freund collection.

Books on America, especially the early West.

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16th and 18th century textiles. View from January 29. Italian furniture and works of art. View from February 9.

Spanish and Italian furniture and works of art. View from February 23.

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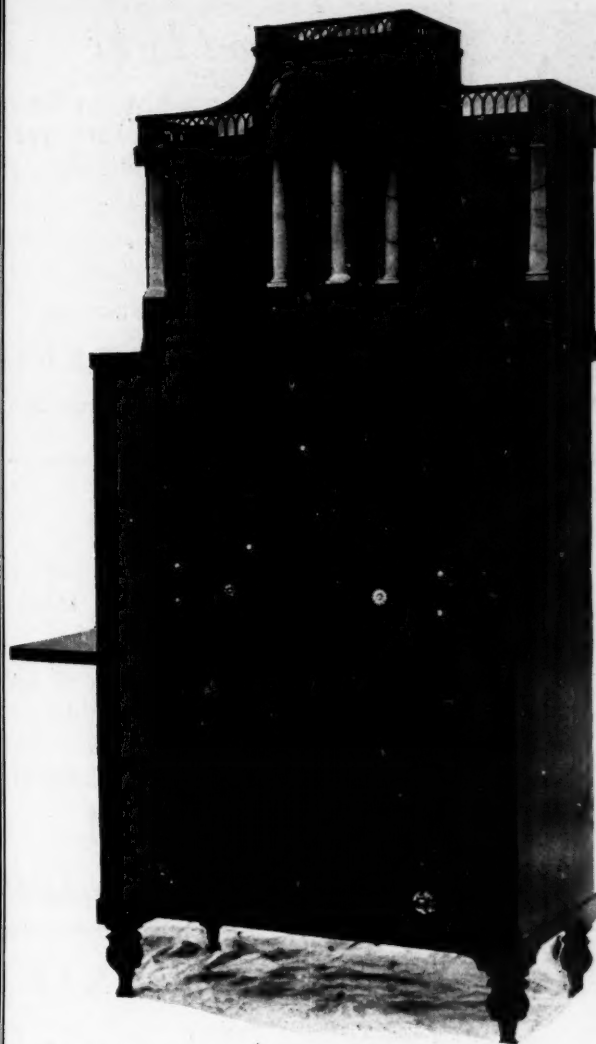
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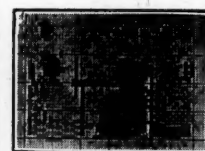
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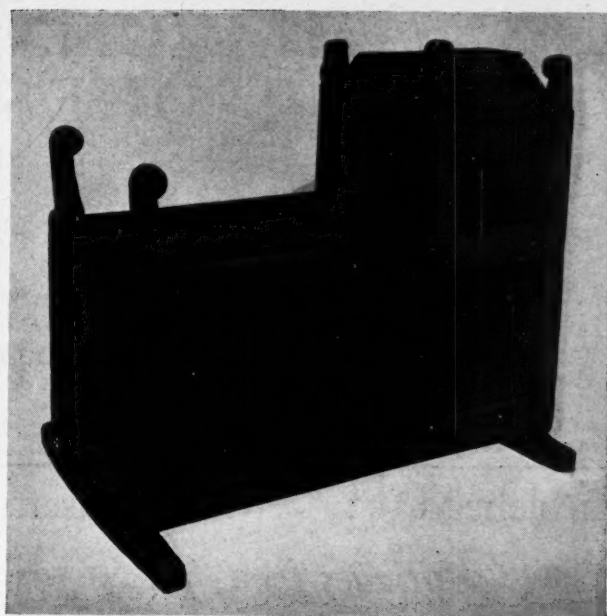
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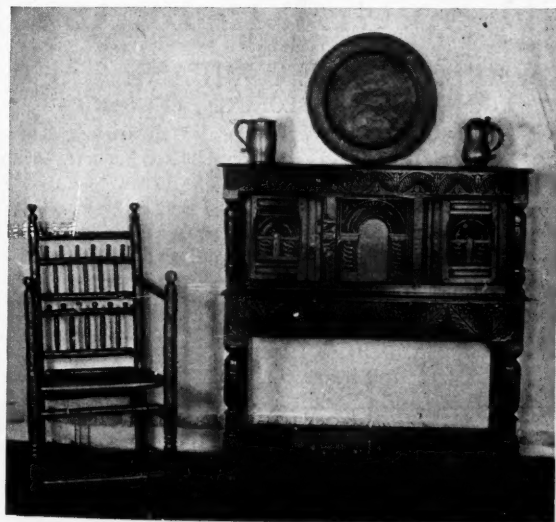
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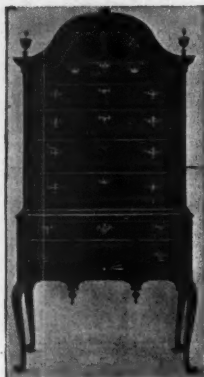
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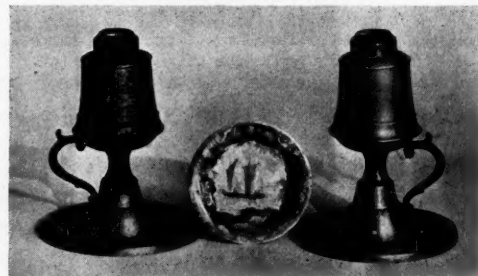
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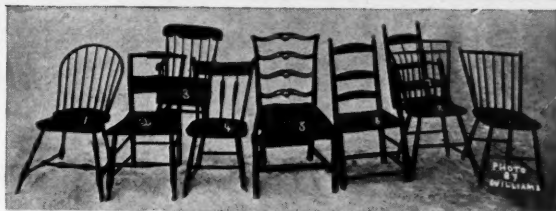


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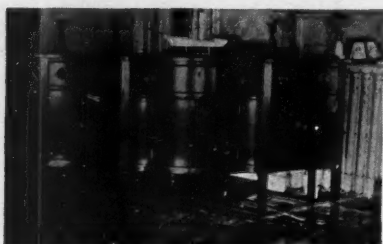
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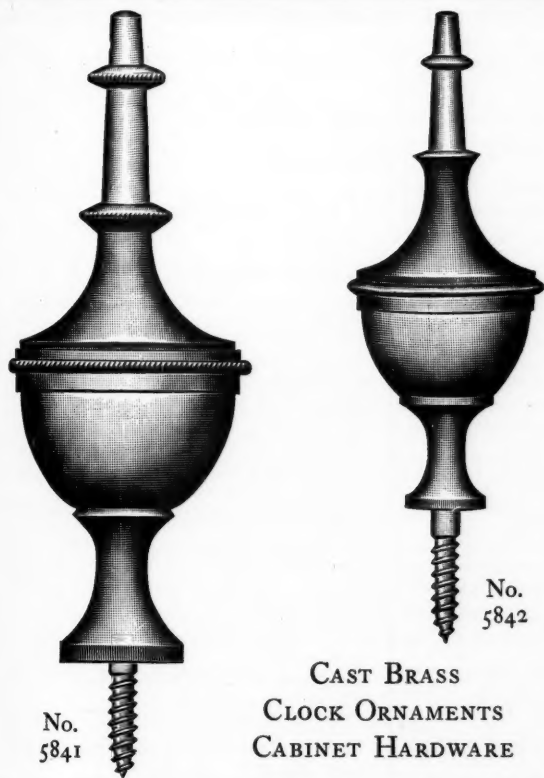
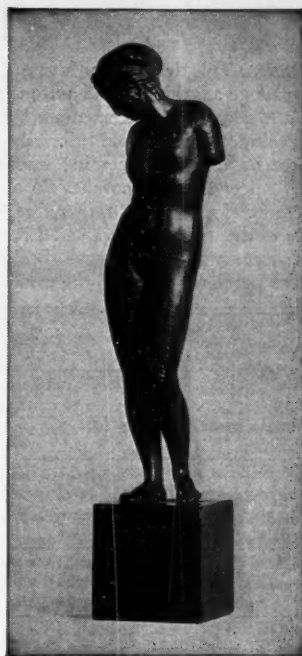
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OLD QUILTS AND HOW TO MAKE THEM, by Webster; *Old Houses in Charleston*, by Hugh Smith; write giving price and condition. ANTIQUES, Book Department, 683 Atlantic Avenue, Boston, Mass.

SCONCES WANTED: any kind of candle sconces, tin chandeliers, or mirror sconces. Quote price and describe to A. STAINFORTH, 59 Beacon Street, Boston, Mass.

COPY OF Robt. B. Thomas' Almanac for 1921. Also any odd numbers before 1829. Write giving price and condition. No. 387.

POTTERY WARE OF TYPE variously known as "Scroddled," "Agate," "Lava." Also marked blue and white Bennington, also porcelain ornaments similar to brooch shown January ANTIQUES, page 36. No. 386.

WANTED TO BUY Currier and Ives prints, Presidents and other historical scenes preferred. HARRY B. GARBER, Quaker City, Ohio.

EXPERIENCED person desires position in winter or summer Antique Shop or Interior Decorating Shop. No. 388.

OLD MINIATURES, Oil and Pastel portraits. Give names sitters, artists, and dates, if possible; also measurements. No. 389.

CHILDREN'S MUGS, March, April, December with picture and verse. State color and condition. No. 391.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

OLD COINS. Large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price, and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

ANYTHING PRINTED IN BOSTON AND CAMBRIDGE; pamphlets; books; acts; resolves; papers; handbills that are old, odd or curious wanted for cash. Send for list. G. A. JACKSON, 106 Pemberton Bldg., Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, N. J.

ANTIQUA OR ORNATE WATCHES AND CLOCKS. Will buy collections complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

MINIATURES, painted on ivory by American artists before 1820. Also old miniature frames and lockets. Engravings or drawings by St. Memin. No. 373.

CRAYON, OR PASTEL PORTRAITS done in America prior to 1800. Full particulars, photograph, and price. F. J. WHITE, 30 Webster Place, Brookline, Mass.

AMERICAN ANTIQUES wanted on consignment to decorator's shop, New York. No. 402.

LOWESTOFT HOT-WATER JUG, blue decoration, also small size plates, perfect condition, and Bristol dinner plates, large rose decoration. No. 403.

FOR SALE

COLLECTION OF JUVENILES (Primers, Nursery-Rhymes, Picture and Story Books). Send for descriptive list with price. Duplicates sold separately. No. 400.

EARLY AMERICAN MAPLE CHAIR, Spanish feet. Send for picture. No. 398.

OPPORTUNITY to open gift shop, antique store, or tea room in county seat of 7,000 with a shopping population of 75,000. A wonderful proposition for experienced party having proper recommendations, very little capital required. BROWNE & PHARES, Inc., Mount Holly, N. J.

LOWESTOFT PLATE, *The Crucifixion*, eighteenth century, decorated in sepia, Roman soldiers, Virgin, and St. John, 9 inches. Highest bidder. F. NOBLE, 126 Lexington Avenue, New York, N. Y.

HEPPLEWHITE ARMCHAIRS, \$100; pair rare seventeenth-century turned chairs, \$150; especially fine decorated Pennsylvania Dutch chests; walnut gate-leg table with butterfly hinges; claw-foot walnut tip-top table; wing chair; Windsor chairs; rare Windsor candle stand; fine hand-woven coverlets; hardware; oil paintings, etc. Photos sent. Antiquity guaranteed. CLARENCE W. BRAZER, Crozer Bldg., Chester, Pa.

RARE, AUTHENTIC AMERICAN CANDLE STAND, seventeenth century, maple, three-legged base, turned column, with dish-top table and double candle cross-bar on screw. No. 399.

PERSONS, or dealers, wishing old furniture at reasonable rates will do well to communicate with THOMAS DEVINE, 38 Holiday St., Dorchester, Mass.

COLLECTORS will be interested in a book containing 75 rare silhouettes. No. 401.

RINGOLD CUP-PLATES, one having rim of small scallops; other large and small scallops. Rims slightly mould nicked. Otherwise perfect. Best offer gets one or both. Photos. Mrs. WALLIS E. HOWE, 91 Keene Street, Providence, R. I.

BANJO CLOCK, running, \$50. *State Mirror*, 14 ball, painting whole, \$40; fine arm Windsor chair, \$75; dowry chest, \$12; claw and ball four-post carved bed, \$60; maple lid desk, \$75. We buy and sell. ANTIQUE RESTORING SHOP, Topsfield, Mass.

GOOD ASSORTMENT of Anglo-American Historical pottery printed in dark blue, including rare plates and platters. MARION CLARKE, 127 Cambridge Place, Brooklyn, N. Y. PROSPECT 8395.

SET of seven American ladder-back dining-room chairs. Six side and one arm. See Lockwood No. 578. MARION CLARKE, 127 Cambridge Place, Brooklyn, N. Y. PROSPECT 8395.

MILLEFIORI paperweight, large and miniature; lovely fruit flowers, portraits; also cup-plates; clear and colored glass, and china, reasonable. E. D. YOUNG, 2066 Denune Avenue, Columbus, Ohio.

SEND FOR TUTTLE'S CATALOGUE No. 90 of Books and Pamphlets, American Revolution, American Indians, and other miscellaneous items, "For entertainment of the curious and information of the ignorant." THE TUTTLE COMPANY, 11 and 13 Center Street, Rutland, Vt.

BLACKSTONE ANTIQUE SHOP, antiques bought and sold; Windsor settee; Hepplewhite sideboard and egg table. Box 354, Blackstone, Va.

HISTORICAL FLASKS, listed and unlisted, blue and many other colors; Stiegel, diaper and spiral paperweights; silver and copper lustre. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

OLD BOOKS. Tell me what you want in old and rare books. Perhaps I have it for you. HENRY W. GREENE, 4 Birge Street, Brattleboro, Vt.

GLASS CUP-PLATES; Washington, octagonal eagle and many historical listed and unlisted, 200 different conventional in clear and colored glass; salts blue *Lafayette*, clear *H. Clay*, and others, paperweights. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

FOUR OLD FINELY CARVED SHERATON CHAIRS in original condition. Photo and price upon request. A. L. CURTIS at Harrington Park, N. J., on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

SWELL-FRONT BUREAU, curly maple sides and top, mahogany front; pair of green glass vases decorated with medallions 15 inches high; charter oak pitcher, 11 inches high. Mrs. J. HERBERT MARBLE, 2 Salem Street, Haverhill, Mass., Bradford District.

WANTED TO SELL ON COMMISSION, reasonably priced antiques of high quality in good condition. Excellent location and clientele. Responsible dealing. Send for details. HALF MOON FORCE, Poughkeepsie, N. Y.

A LARGE COLLECTION OF PEWTER, gathered in the past twenty years in New Hampshire—porringers, tankards, platters, etc. Single pieces or as a lot. Tel. 2245-J University. Apply to Mrs. FOWLE, 6 Ware Hall, Cambridge, Mass.

SMALL COLLECTION OF PEWTER; two pine corner-cupboards, cherry tall chest of drawers, tables, and chairs. G. V. GLATFELTER, 10 Kendrick Place, Amherst, Mass.

MAPLE CHAIRS; Franklin stove; old paper notes from 1812 till 1834; mahogany six-legged dining table. No. 393.

PINE KITCHEN DRESSER, scalloped ends; open shelves above; closed cupboard below, superior condition; from old New Hampshire kitchen. Rare and excellent example. H. H. P., 52 Clarke Street, Manchester, N. H.

ONE HAND CARVED FOUR-POST BED, large size, sleigh back; one Baxter print; two Currier & Ives prints; two old flower paintings. No. 395.

ORIGINAL Benjamin Willard tall clock, cherry case, brass dial. Clock No. 202, date on pendulum marked 1770. F. J. FINNERTY, 6 Newton Road, Haverhill, Mass.

THE BRADFORD ARMS, Plymouth, Mass., will respond promptly to all enquiries. A very fine collection of glass, mirrors, furniture, and antique ornaments always on hand. Write your wants to Miss HELEN FINNEY, Bradford Arms, Plymouth, Mass.

CURRIER & IVES PRINTS, CLYDE C. BROWN, Webster Place Antique Shop, Franklin, N. H.

PAIR OF BLUE AND WHITE DOLPHIN, CANDLESTICKS, single square base, scarred; Rockingham dog, oblong base with border of dogs; six Bunker Hill cup-plates, pattern without stars. All guaranteed genuine. RUTH WEBB LEE, 131 Gould Street, Rochester, N. Y.

PINE SETTLE; paneled pine corner cupboard; Sheraton sewing table; several marked Bennington pieces; marked American pewter. GABRIELLE DE BRUNSWICK, Woodmont, Conn.

INDIA SHAWL; glass pitcher and six goblets, bell flower pattern; silver lustre cake basket, gray pottery, leaves and stems wreathing top are of lustre, pendant bunches of grapes covered with brown enamel. No. 396.

HISTORICAL BOTTLES, cup-plates; Stiegel; 3 mold; Sandwich; old blue Staffordshire. Good specimens of any above bought. Describe and price. RICHARD NORRIS, Queen Lane and Stokley Street, Falls Schuylkill, Philadelphia, Pa.

SECOND-HAND EDITIONS OF MOORE'S Old Pewter, Brass, Copper and Sheffield Plate, \$3.00, and of Smith's Colonial Days and Ways, \$2.50, a delightful account of the doings of the early settlers in Connecticut. ANTIQUES, BOOK DEPARTMENT, 683 Atlantic Avenue, Boston, Mass.

CHINESE LOWESTOFT TEA SET in good condition; teapot, sugar creamer, 11 cups, 12 saucers. Brown decoration. Photograph sent. Price, \$70. No. 404.

COVERLETS, double woven, several unused, others worn a little; prices moderate. No. 390.

TWO N. CURRIER PRINTS—*Battle of Resaca de la Palma, May 9, 1846; The Great Fight at Charleston, April 7, 1863*; other rare prints. Blue flint bottle, Hunter's number 112. No. 397.

BELLOWS FALLS, VERMONT—Choice early glass, pewter, silver, brasses, china, sconces, ironware, rugs, prints, quilts, furniture. Mr. and Mrs. GEORGE PARKER BOLLES, JR., Antiquarians, 35 Atkinson Street.

PAIR OF PEACOCK BLUE LOOP AND PETAL SANDWICH CANDLESTICKS in perfect condition; two yellow whaleoil lamps; pair of rare Waterford vases, and a large perfect two-quart silver lustre pitcher. DOROTHY O. SCHUBART, INC., 145 Fifth Avenue, Pelham, and 536 Main Street, New Rochelle, N. Y.

CURRIER AND IVES, *The Washington Family*, uncolored, \$8.00; old colored fashion prints; red and white woven spread, \$18.00; photos of celebrities; Sandwich glass. MARCELLINE H. DUNHAM, 49 Manchester Place, Newark, N. J.

CAKE PLATE, Sandwich glass, illustrated page 57, February, 1922, ANTIQUES. I have this plate; also in same pattern, small plate; cheese dish with cover; sauce serving dish; seven small sauce dishes; three sugar bowls, one with cover; three oval dishes. All perfect condition. WILLIAM H. JOHNSON, 1 Berkeley Avenue, Haverhill, Mass.

CHINESE MEDALLION PUNCH BOWL, teakwood stand; set of six mahogany ribbon-back chairs large Chippendale mirror; curly maple slant-top desk. DOROTHY LOUISE BROWN, The Kettle and Crane, Boscawen, N. H.

BEST OFFER Henry Clay cup-plate. See No. 9, January, 1923, ANTIQUES; portrait plate, *George Washington*, see February, 1922, ANTIQUES. Razor by Wostenholm & Son, blade etched steamer, Claremont. Correct map of Connecticut from actual survey; engraved by Doolittle, New Haven, 1797. No. 392.

BELL PULLS in petit point, cross-stitching, lustre beads, period 1780-1820; toby jugs; silver copper lustre, two old crystal chandeliers, 8 and 4 arms. Staffordshire figures. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Monroe Avenue, Rochester, N. Y.

A SAILOR'S MODEL of the *Great Republic*, Donald McKay's masterpiece. Mrs. E. C. B., P. O. Box 27, Yarmouth, Me.

THE PISTOLS and powder horn of General Stephen Baldlam of Dorchester, Mass.; used by him at Bunker Hill. G. R. MOORE, 615 N. Pearl Street, Janesville, Wis.

OLD SILVER SPOONS, all sizes, all kinds, the actual ones our ancestors used. Call and see our collection. Prices from \$1 upward. G. C. GEBELEIN, 79 Chestnut Street, Boston, Mass.

WHITE CANDLEWICK BEDSPREAD, eight feet three inches, by nine feet wide. Perfect condition. Price, \$80. Miss EMMA STRINGER, Hingham, Mass. Tel. Hingham 399.

HAND-MADE REPRODUCTIONS, hickory comb-back chairs, \$35; hickory fan-back chairs, \$20; finish, natural wood; brass drawer pulls, 75c to 85c, each; old finish, color desired. DENNEY'S ANTIQUE SHOP, New London, Chester County, Pa.

HEPPLEWHITE INLAID CARD TABLE, half round, \$85; shaving stand, inlaid two-drawer mahogany, \$27; pair Staffordshire dogs, \$35; pair footed silver salts, blue glass lined, very fine, \$20; Henry Clay paperweight, \$16; perfect lustre pitchers, \$10 to \$20; early eighteenth-century memorial tumbler, engraved temple and Doric columns, \$25; tall early eighteenth-century presentation engraved goblet, \$25; Colonial ball-top andirons, \$25; china duck, six egg-cup interior, \$10; unusually fine collection tea boxes; highboy; lowboy; chests; drawers; mirrors; Windsor; china; silver; glass. Dealers welcome. KERNS' ART SHOP, 7125 Arch Street, Philadelphia, Pa.

I HAVE the following pieces in stock together with many more. Broken arch top secretary, gate legged table, small sideboard, desks, chairs, chests, etc. W. L. LINDSEY, Media, Pa.

RARE GLASS. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, London, specialist in genuine old English and Irish Glass of all kinds, Early coloured Glass, Millefiori, Paperweights, etc. Detailed monthly list, 10 cts. Enquiries invited.

HENRY CLAY CUT-PLATES, will sell six or one. Mrs. F. W. KILNER, 614 E. 7th Street, York, Nebr.

CUP-PLATES, historical and conventional; collector sends on approval, exchanges, assists with rare and valuable specimens or the equally interesting variants of familiar designs. Mrs. HELEN C. LANGLANDS, 103 Waverly Place, New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collector's Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked* will be found in the display column.

CALIFORNIA

LOS ANGELES:

H. LIGHTFOOT FORBES, 4606 Pasadena Avenue at Avenue 64. General line.
M. A. LOOSE, 2904-06 Los Feliz Boulevard. General line.

CONNECTICUT

*EAST HARTFORD: A. E. CAROLL, 735 Main Street
*GREENWICH: THE HANDICRAFT SHOP OF OLIVIA, 12 West Putnam Avenue.
*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.
*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*NEW LONDON: JAMES DAVIDSON, 191 Howard St.
*STRATFORD: TREASURE HOUSE, 659 Ferry Road.
*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

MAINE

BANGOR: NEW ENGLAND ANTIQUE SHOP, W. Broadway and Union Street. General line.
*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE:

*EDWARD T. BACON, 208 W. Mulberry Street, Mfg. of Mirror and Picture Frames.
JOHN G. MATTHEWS, 8 East Franklin Street. Antiques and interior decorations.

MASSACHUSETTS

BOSTON:

*BOOKSHOP FOR BOYS AND GIRLS, THE, 270 Boylston Street. Books.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street. General line.
*LEON DAVID, 147 Charles Street, Hooked Rugs.
*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
*FLAYDERMAN & KAUFMANN, 67 Charles Street.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*GRILLEY, CHARLES T., 49 Charles St.
*J. GROSSMAN, 42 Charles Street.
*JORDAN MARSH CO., Washington Street.
*WILLIAM B. MCCARTHY, 30 Hollis Street.
*WM. K. MCKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.
*NEW ENGLAND ANTIQUE SHOP, 55 Charles Street.
*I. SACK, 85 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard St.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

ESTHER STEVENS FRASER, 64 Dunster Street. General line.

*EAST MILTON: Mrs. C. J. STEELE, 396 Adams Street.

*GLOUCESTER: F. C. POOLE, Bond's Hill.

*GRAFTON: MARION A. GREENE.

*GREAT BARRINGTON: Years Ago.

*HAVERHILL:

F. J. FINNERTY, 6 Newton Road.
Mrs. J. HERBERT MARBLE, 2 Salem Street, Bradford District.

*W. B. SPAULDING, 17 Walnut Street.

*IPSWICH: R. W. BURNHAM, antique rugs, repairer of rugs.

LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.
*HELEN M. MERRILL, 1124 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

MALDEN: ANNIE L. WOODSIDE, 27 Appleton Street.

*MARBLEHEAD: SPRIGINGS & WILLIAMS, Training Field Hill and Workshop of Little Harbor.

*MATTAPoisett: S. ELIZABETH YORK, Marion Road.

<p>NEW BEDFORD: Mrs. CLARK'S SHOP, Eighth Street. General line. *THE COLONIAL SHOP, 22-24 North Water Street. *PLYMOUTH: THE JOHN ALDEN ANTIQUE SHOP. SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP General line. TAUNTON: A. L. DEAN COMPANY, 60 Harrison Avenue. General line. *WAYLAND: KATHERINE N. LORING.</p>	<p>*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill. *GOSHEN: FANCHER'S COLONIAL SHOP. *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue. *JAMAICA: KATHERINE WILLIS, 272 Hillside Avenue. LE ROY: CATHARINE MURDOCK. General line. *NEW ROCHELLE: IDA J. KETCHEN, 10 Division Street.</p>	<p>BETHLEHEM: A. H. RICE, 519 North New Street General line. CARLISLE: E. W. PENROSE. General line. CHESTER: CLARENCE W. BRAZER, Crozer Build- ing. Selected early furniture. CHRISTIANA: WILLIAM R. FIELES & BRO., Lan- caster Co. General liner *MALVERN: WM. BALL & SON. Brasses. PHILADELPHIA:</p>
<p>MISSOURI ST. JOSEPH: YE OLDE TYME SHOPPE, 711 South Tenth Street. General line.</p>	<p>NEW YORK CITY: *CLARKE'S GALLERIES, 42 E. 58th Street. Auc- tioneers and Appraisers. *THE COLONY SHOPS, 397 Madison Avenue. *D. CURTIS, 2085 Lexington Avenue. *MRS. A. K. DRESSER, 11 E. 8th Street. *HURRY, RENWICK C., 6 West 28th Street. Pic- tures and paintings.</p>	<p>*OSBORN'S ANTIQUE SHOP, 1026 Pine Street. *PHIL. ANTIQUE COMPANY, 7th and Chestnut Streets. *ROSENBAUGH COMPANY, 1320 Walnut Street. *MARTHA DEHAAS REEVES, 1807 Ransstead Street. *ARTHUR J. SUSSEL, 1724 Chestnut Street.</p>
<p>MICHIGAN ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.</p>	<p>*JANE WHITE LONSDALE, 114 E. 40th Street. *H. A. & K. S. MCKEAREN, 735 Madison Avenue. *J. HATFIELD MORTON, 229 E. 37th Street. *NAYAN SHOP, 13 East 8th Street.</p>	<p>*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. R. COOKEROW, 265 King Street. SELLERSVILLE: on Bethlehem Pike, IRA S. REED. General line.</p>
<p>NEW HAMPSHIRE DOVER: E. ANTON, Opposite Depot, 3d Street. General line. HENNIKER: MAX ISRAEL. General line. KEENE: KEENE ANTIQUE SHOP (Mrs. Helen S. Pollard). General line. PEMBROKE: COLLECTOR'S LUCK (E. R. Guerin), Pembroke Street. General line. PORTSMOUTH: J. L. COLEMAN, 217 Market Street. Antiques, ship models, etc. *E. A. WIGGIN, 350 State Street.</p>	<p>*F. NOBLE & COMPANY, 126 Lexington Avenue. *F. E. OSTERKAMP, 303 Fifth Avenue. *FLORIAN PAPP, 525 Lexington Avenue. *EDITH RAND, 161 West 72d Street. *THE ROSENBAUGH COMPANY, 273 Madison Ave. *THE 16 EAST 13TH STREET ANTIQUE SHOP. *SKINNER-HILL COMPANY, INC., 342 Madison Ave. *WESTPORT ANTIQUE SHOP, 10 East 53d Street.</p>	<p>WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line. LOUISE BARBER MATHIOT, R.F.D. 2. General line.</p>
<p>NEW JERSEY HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line. HOPEWELL: WILMER MOORE, 18 West Broad Street. General line. *TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.</p>	<p>*PELHAM: DOROTHY O. SCHUBART, INC., 145 Fifth Avenue. *PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.</p>	<p>RHODE ISLAND *EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street. *PAWTUCKET: G. R. S. KILLAM, Clock repairing. *PROVIDENCE: PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street.</p>
<p>NEW YORK *AUBURN: G. W. RICHARDSON & SON, Richardson Square. BROOKLYN: *MARION CLARKE, 127 Cambridge Place. *HARRY MARK, 749 Fulton Street. DUNDEE: HAZEL HARPENDING. General line. *JEMIMA WILKINSON ANTIQUE SHOP.</p>	<p>OHIO *CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street. *CLEVELAND: GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. Interior Decorator, Antiques, Objects of Art.</p>	<p>VERMONT *WHITE RIVER JUNCTION: E. J. JOHNSON. VIRGINIA RICHMOND: J. K. BEARD. Antiques in the rough. WASHINGTON, D. C. *MRS. CORDLEY: 812 17th Street, N. W. *GEORGE W. REYNOLDS, 1742 M Street, N. W. *THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.</p>
	<p>PENNSYLVANIA ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.</p>	<p>ENGLAND *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead. *WARRINGTON: H. STUART PAGE, 129 Bridge Street.</p>

Mallory's Antique Shop

1125 Chapel Street

One Street from Yale University

New Haven, Connecticut

Antique Furniture, Old China, Silver, Pewter, Brass
 Goods, Glass, all kinds Colonial Relics
 Embroideries, Laces, Jewelry
 Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old

PEWTER Teaspoons, Lamps, Plates, Sandwich
 Glass, Dishes, Compotes, Cup-plates, Candle
 sticks in Brass, Glass and Sheffield. Many pieces of
 Blown Glass, including a very lovely clear Glass
 Lamp and some interesting Taper Holders in green
 glass. Furniture refinished and in the rough—
 Stands, Chairs, Chests, an Early Pine Dresser, Mir-
 rors and Pictures, Tin Trays and Sconces.

YEARS AGO

Mrs. GEORGE N. BROTHERS

Great Barrington

Massachusetts

To a DEALER'S INTEREST

LET your eyes wander down the Collector's Guide to Dealers, which is printed above. Is your city listed? And under your city do you find your shop and its location? If you do not, remember that each month many thousands of buyers of antiques use this list as a directory. Some one of them is passing through your city or town each day without knowing that such a shop as yours exists. When spring opens the roads hundreds of them will begin their yearly tours in search of antiques. You wouldn't consider doing business in a shop without a number on a street without a name. Then why neglect to have your name and address appear on the busiest antique street of America?

ANTIQUES

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683 Atlantic Avenue

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BOSTON

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Lowestoft China

Including a Tea Pot, Hot Water Pot, Covered Sugar Bowl and Helmet Pitcher, in perfect condition!

All with matching strawberry decoration

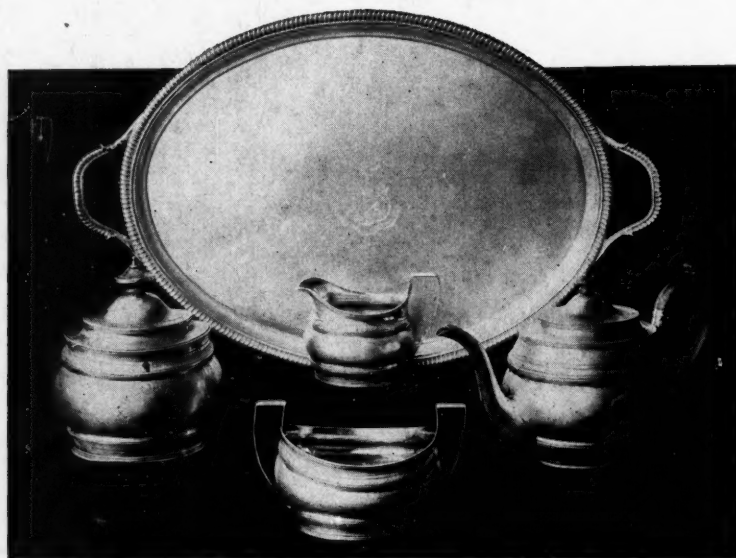
IF your mind has ever played with that age-old question of where Lowestoft was really made, you will find in this set a positive affidavit for the oriental theory of origin.

First, the pearly gray color of the paste, so characteristic of Chinese porcelain; *second*, the gilded knobs; *third*, the twisted handles; and *fourth*, the sugar bowl—oriental in every line—seems to silence at once all possibility of its having been made in an English pottery. The strawberry design, rare indeed, is clear and distinct in every leaf and tendril.

*A Special Exhibit of Our Old Glass Lamps,
as shown in Hayward's "Colonial Lighting."*

ANTIQUÉ ROOM
Fifth Floor, Furniture Building

Jordan Marsh Company
BOSTON



For the Tea Parties of 1776

NOT for America was this tea service originally fashioned. In those days the rebellious citizens of Boston were not drinking British tea.

But England was and this rare old English tea service was made by Robert David Hennel for an English gentleman, while stubborn old George III stormed and threatened his equally stubborn American subjects in vain.

This silver service is an excellent example of the silver of the last quarter of the eighteenth century. It is in splendid condition. It is unusual in that it includes a tea caddy.

On our third floor you will find this service with many interesting pieces of English silver as well as fine American pieces made by Colonial silversmiths.

You are cordially invited to visit this collection on any business day. The skilled craftsmanship, the grace and harmony of the bygone silversmiths will interest and refresh you. You are under no obligation to us if you come in, for it is a pleasure to have others enjoy and appreciate the pieces that we have so carefully assembled.

Correspondence with collectors and museums solicited.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street

Boston, Massachusetts